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ABSTRACT

This official guidebook on women's gymnastics covers the following topics: (1) instruction techniques for coaches; (2) national compulsory routines for girls gymnastics; (3) beginning, intermediate, and advanced balance beam performance; (4) beginning, intermediate, and advanced floor exercises; (5) uneven bars techniques; (6) rules governing judging performances. Body movements are illustrated by line drawings. Gymnastics audiovisual aids and an annotated bibliography on gymnastics are included. (JD)

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Gymnastics

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NAGWS guide

Gymnastics

MAY 1978 – MAY 1980

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NATIONAL ASSOCIATION FOR GIRLS
& WOMEN IN SPORT

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FOREWORD

CAROLE A. OGLESBY
NAGWS President

On behalf of the National Association for Girls and Women in Sport, it is a pleasure to communicate (even if indirectly) with *you*, the people who utilize NAGWS *Guides*. We are proud of our *Guide* publications. Now, and through the long GWS "herstory," the *Guides* have been the products of individuals with sport expertise and a deep dedication to the good of those who play. This is the timeless promise of these little books.

We are very proud of you, too. Your efforts have kept girls and women's sport programs alive through the lean years and are now providing the energy and direction for the fastest growth of sport programs ever. Your continued use of the *Guides* provides support to the entire range of activities in which NAGWS is involved on behalf of you and girls and women everywhere.

With commitment to those who play: in *that* we never change.

With the publication of this *Gymnastics Guide*, NAGWS continues to provide a unique service to its constituents. To produce useful materials in a rapidly changing sports situation is a task of immense proportions. NAGWS solicits your aid in determining future directions in this publishing endeavor. The timing of publications to coincide with Olympiads and the separation of rules and articles into two Guides in some sports illustrate recent changes initiated by users of the materials.

RUTH GUNDEN
Guide Coordinator

The publication of NAGWS *Guides* is dependent upon the voluntary effort of many persons and chiefly the chairperson of the sport committee. Without Delene Darst and her committee who solicited, edited and selected articles, this 1978-80 *Gymnastics Guide* would not have been possible.

NATIONAL ASSOCIATION FOR GIRLS AND WOMEN IN SPORT

The National Association for Girls and Women in Sport is a non-profit, educational organization designed to serve the needs of participants, teachers, coaches, leaders and administrators in sports programs for girls and women. It is one of seven associations of the American Alliance for Health, Physical Education, and Recreation.

PURPOSE

The purpose of the National Association for Girls and Women in Sport is to foster the development of sports programs for the enrichment of the life of the participant.

BELIEFS

The National Association for Girls and Women in Sport believes that:

Sports are an integral part of the culture in which we live.

Sports programs are a part of the total educational experience of the participant when conducted in educational institutions.

Opportunities for instruction and participation in sports appropriate to her skill level should be included in the experience of every girl.

Sports skills and sports participation are valuable social and recreational tools which may be used to enrich the lives of women in our society.

Competition and cooperation may be demonstrated in all sports programs, although the type and intensity of the competition and cooperation will vary with the degree or level of skill of the participants.

An understanding of the relationship between competition and cooperation and the utilization of both within the accepted framework of our society is one of the desirable outcomes of sports participation.

Physical activity is important in the maintenance of the general health of the participant.

Participation in sports contributes to the development of self-confidence and to the establishment of desirable interpersonal relationships.

FUNCTIONS

The National Association for Girls and Women in Sport promotes desirable sports programs through:

1. Formulating and publicizing guiding principles and standards for the administrator, leader, official, and player.
2. Publishing and interpreting rules governing sports for girls and women.
3. Providing the means for training, evaluating, and rating officials.
4. Disseminating information on the conduct of girls and women's sports.
5. Stimulating, evaluating, and disseminating research in the field of girls and women's sports.
6. Cooperating with allied groups interested in girls and women's sports in order to formulate policies and rules that affect the conduct of women's sports.
7. Providing opportunities for the development of leadership among girls and women for the conduct of their sports programs.

STANDARDS IN SPORTS FOR GIRLS AND WOMEN

Standards in sports activities for girls and women should be based upon the following:

1. Sports activities for girls and women should be taught, coached, and officiated by qualified women whenever and wherever possible.
2. Programs should provide every girl with a wide variety of activities.
3. The results of competition should be judged in terms of *benefits to the participants* rather than by the winning of championships or the athletic or commercial advantage to schools or organizations.

Health and Safety Standards for Players

Careful supervision of the health of all players must be provided by–

1. An examination by a qualified physician
2. Written permission by a qualified physician after serious illness or injury
3. Removal of players when they are injured or overfatigued or show signs of emotional instability
4. A healthful, safe, and sanitary environment for sports activity
5. Limitation of competition to a geographical area which will permit players to return at reasonable hours; provision of safe transportation.

General Policies

1. Select the members of all teams so that they play against those of approximately the same ability and maturity.
2. Arrange the schedule of games and practices so as not to place demands on the team or player which would jeopardize the educational objectives of the comprehensive sports program.
3. Discourage any girl from practicing with, or playing with, a team for more than one group while competing in that sport during the same sport season.
4. Promote social events in connection with all forms of competition.

SOURCES OF INFORMATION AND SERVICE

All requests for information about services should be addressed to: Executive Secretary, National Association for Girls and Women in Sport (NAGWS), AAHPER, 1201–16th Street, N.W., Washington, D.C. 20036.

NATIONAL COACHES COUNCIL

The National Coaches Council was formed by the NAGWS to:

(1) provide a channel of direct communication among coaches at all educational levels
(2) assist in the formulation and dissemination of guiding principles, standards and policies for conducting competitive sports programs for girls and women
(3) keep members informed of current coaching techniques and trends
(4) sponsor clinics and conferences in sports and coaching skills
(5) provide input from coaches to USCSC sports committees and representative assembly
(6) promote cooperative efforts with other sports-centered organizations
(7) provide a united body for positive political action in the realm of girls and women's athletics.

Academies for 10 sports have been established. (Note the application blank for specific listings.) Membership in each Academy is open to any coach of girls or women's sports or any interested person. Annual dues for AAHPER members are $5.00 for one Academy. Non-AAHPER members pay $15.00 annually for membership in one sport Academy. Membership for each additional Academy is $2.00. The $10.00 non-membership fee may be applied at any time toward AAHPER membership.

Get involved . . . JOIN NOW.

Sports Academies of the NATIONAL COACHES COUNCIL

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NAGWS SPORTS GUIDES COMMITTEES INTEREST INDICATOR

The NAGWS Sport Guide Committee is endeavoring to broaden its base of personnel and to strengthen services to *Guide* readers. The purpose of this form is to offer readers an opportunity to join us in meeting this need. Please complete this form and send it to the Associate Guide Coordinator-elect, Mary Beth Cramer, Penn State University, White Building, University Park, PA 16802.

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Alternative Instructional Patterns for Gymnastics Classes

RUTH ANN FAIRFIELD

Ruth Fairfield received her B.S. degree from Springfield College and her M.S. from Boston-Bouve College, Northeastern University. At present, she is a doctoral student at the University of North Carolina at Greensboro. She began her coaching career in Andover, Massachusetts and has since taught at Northeastern University, Wake Forest University and UMBC. Most recently she served as the USGF National Age Group Program Chairperson.

Instructional patterns in the gymnasium are based on many factors. What are the prime criteria by which a teacher selects the patterns of organization and instruction in gymnastics? Often program content and instruction are based on programmatic regularities of unit time, number of students, amount of equipment, safety, etc. Although these are important criteria, they should be considered only after the critical issue of consistency. Consistency is a quality we strive to develop in top-notch performers, and one we need to adhere to in developing instructional patterns. It is consistency between beliefs about learning and students that best determines content, instructional patterns, and evaluation. Consistency is a benchmark of top performance in many fields. Good programs of instruction clearly indicate an appropriate match between belief or theory, instruction and evaluation.

The following alternative models of instruction are based on different beliefs about learning and students. Not all beliefs are represented, and there is some overlap in the positions. Each reader should be able to identify the position most closely related to his/her own. Once that belief or basic tenet is identified, several alternative instructional patterns are listed and followed by appropriate evaluation concepts.

As you read, see if you can identify your instructional pattern and its consistency. Are there alternative ways that you can look at the concepts in gymnastics instruction and still be consistent with your belief system? Do you utilize rotating small groups or individual choice to achieve maximum participation and involvement?

Position A: Each student will develop required fundamental skills in all gymnastics events.

This belief is based on the assumption that all students need identical fundamental skills in order to reach their maximum potential in gymnastics. This belief implies absolute progressions. If you are a teacher who holds this belief, then your instructional pattern may be organized in the following ways:

1. Required compulsory routines on all events.
2. Required compulsory routines established by component gymnastics groups. For example, the component groups might be floor orientation (tumbling, acrobatics, and dance skills), air orientation (vaulting, mini-tramps, and trampoline), and swing and rotational orientations (apparatus).
3. Required compulsories that are developed by key movement themes. For example, swinging and casting, flexibility and/or compression, balancing and inversion, vaulting, rotation, and kipping.

In this position, instruction can be programmed and individualized by levels appropriate to the student's ability. The basic teaching procedure is to teach the individual skills or routine. This can be done in numerous ways, including peer tutoring, media and resource stations, or demonstration and discussion. Evaluation that encompasses developing these skills to perfection would be appropriate. This implies actual judging of routines, providing interclass meet competitions, or any other procedure that imposed a standard of excellence on a particular skill or routine.

Position AB: Each student will develop suitable and comparable fundamental skills and will improve and develop individual attainment in skills or routines of her choice.

This belief is based on the assumption that there is a balance between what everyone should know and the individual's own developing potential. If you are a teacher who holds this belief, then your instructional patterns can be organized in the following ways:

1. Design required compulsory routines on all events and allow students to select a prescribed number of events only. Students may design their own routines in some events.
2. Divide events into categories that emphasize different components, such as floor orientation, air orientation, and apparatus; then require compulsories on one of these component elements and optionals on the other component areas of the student's choice.
3. Require demonstration and understanding of the key movement themes (i.e., swinging, flexibility, balancing, vaulting, rotation, kipping, and strength) by performing one movement illustrating each concept or by letting the student develop an optional routine that includes two or three key movement themes that can be named, explained, and performed by the student.

Evaluation should include a balance between judgments of a standard of excellence and ability to demonstrate progressive learn-

ing in accordance with the student's choice of area and ability level. In concert with the Olympic philosophy, the athlete performs compulsories for comparisons, while optionals allow the athlete to capitalize on strengths and minimize weaknesses. In evaluation judgments there should be a balance attained by requiring minimum level performance in some concepts and self-evaluation of a student's performance in the other concepts, skills, or routines. Routines should be performed as if the entire class were planning and presenting a show or exhibition. Team competition can be appropriate if performers are allowed to choose the events or key movement themes they would like to perform. Additionally, contracting methodology can be effective if a balance is attained between required and optional contract items.

Position B: The student will plan and administer her own program for meaningful learning in gymnastics. The student's objectives, however, will be comparable to the broad objectives for the gymnastics unit. The teacher will be a guide and resource person to aid the student in achieving the broad goals of the unit in a personally meaningful way.

This belief is based on the assumption that students know how they learn best and can set up and develop their own learnings. If you are a teacher who holds this belief, then your instructional patterns will be very personalized and can be organized in some of the following ways:

1. Provide an open setting for the student to explore gymnastics and define and develop her own objectives.
2. Provide media resources, instructional materials, and people to allow for total personalization of instruction.
3. Use individual events, component elements, or key movement themes as concepts to relate to developing knowledge.

For this belief, one appropriate introductory method is to develop a learning center composed of five or six small centers that explain the broad objectives of gymnastics and give samples of the variety of ways in which these objectives can be met. This is one form of exploration. Exploration can also be developed by guiding questions concerning the various events to allow for contrast and comparison of events and other appropriate concepts. Instructional patterns included in this belief position involve a great deal of imaginative planning to create settings that provide stimulating learning environments.

Evaluation based on this belief would include self-appraisal and evaluation from the criterion objectives set jointly by the student and teacher. The student might write her own contract, write an autobiographical account of her learnings and their personal meaningfulness, log her own activities and insights and include questions

that she and the teacher might discuss, or demonstrate progress at her chosen activities or concepts. Teachers who employ this method in settings and evaluation will need to be creative in discovering how a student has been able to integrate and interpret her gymnastics learnings to movement and "life" concepts. It is this interpretation that allows content to be personally meaningful. Evaluation evolves as subjective experience is translated and shared with the teacher and others.

Up to this point, consideration of instructional patterns has been based on learning related to motor and cognitive skills. Gymnastics provides many opportunities to develop affective objectives. Students do face feelings of fear, lack of self-confidence, frustration, and also moments of high elation. Teachers can integrate affective objectives into all of the instructional positions, although some positions provide more emphasis on these feelings. Often, as teachers, we do not plan for "teachable moments." A teacher who provides for choice in instructional patterns is saying something about caring for the uniqueness of styles of learning in his/her class. Affective concepts are experienced by almost all persons, even top-level performers. For example, a lesson or part of a lesson can be focused on how feelings affect learning in gymnastics. The student might be asked to attempt a skill that she has never tried before or to perform while others are watching. Often we do these things in our programs and do not capitalize on how understanding these areas can be used to increase self-awareness, self-acceptance, confidence, and shared personal experiences. The student, after attempting the new skill five times, can be requested to talk with a peer about what she experienced during the five trials. Guiding questions might be established before-hand or developed from the responses of the students. Students may discover that they have common fears of the unknown; that they feel more secure with spotting or encouragement; that repeated trials make them less fearful and more oriented; that honest self-appraisal is a good criteria for selecting a new skill; or that frustration may be caused by a lack of physical strength to perform the skill. These kinds of general concepts can be very valuable to increased learning and personal meaningfulness of the gymnastics content.

Regardless of your belief position, A, AB, or B, a variety of instructional patterns can be used. The vital criterion for developing instructional patterns is consistency. The teacher must first assess what he/she believes about learning and students in motor, cognitive, and affective domains. This assessment will insure a match between beliefs, instructional patterns, and evaluation. It will also result in a teacher who is *consistently* working at becoming better.

Side Horse Vaulting

JIM GAULT

Jim Gault graduated from San Jose State University and is the head coach and owner of the Diablo Gymnastics Club, Walnut Creek, California. He is a member of the USGF Foreign Relations Committee and has coached US teams to Japan, South Africa, New Zealand, and England. He is the vaulting coordinator for the USGF Junior Elite program.

Women's side horse vaulting involves a unique combination of precise skills that require a progressive system of instruction and learning. There are usually no shortcuts to the development of successful vaulting techniques. Keep in mind the basic reason for vaulting—*flight.* By using the body and the apparatus correctly, dynamically beautiful flight can be attained. Proper emphasis on the basic elements—the run, the hurdle step, the takeoff, and repulsion—is necessary. If these elements are efficiently performed, a variety of different vaults is possible.

The Run

Emphasis on correct running form is probably the most neglected part of women's vaulting. The speed and efficiency of the approach to the board will ultimately determine the distance and amplitude of the flight. Running for vaulting requires good sprint technique: (a) a long stride with fairly high knee lift and elimination of any inward or outward rotation of the knees; (b) relaxed arms, hands, and shoulders (arms are slightly bent and move in the direction of the run); (c) erect stance with slight forward lean; and, most importantly, (d) a continual buildup of speed from the start through the hurdle step. Gymnasts should practice correct sprinting during every workout and always take several all-out sprints down the vault runway before actually doing any vaulting. Another method is to move the horse out of the way and run right across the board and landing area.

The run must be free of interruption by slowing down, shortening the length of the stride ("chopping"), or running flat-footed. These are often very difficult habits to break, and a progressive and repetitive system of learning is essential.

The Hurdle

The hurdle step is the preparation movement that enables the body, with the use of the board, to convert its horizontal momen-

tum to an upward trajectory. There are various methods of hurdling, but the following method appears to be best for developing an efficient takeoff. For most vaults, the hurdle step is usually long and low, with the trailing leg moving forward quickly to join the takeoff leg. Both feet then lead the body to the board. At the moment of contact with the board, the body's center of gravity is behind the feet, allowing for the "block" action which is necessary for converting horizontal to upward momentum. The height and position of the center of gravity over the feet during the hurdle step is adjusted by the gymnast according to the particular vault being performed.

The hurdle step is accomplished with a circular, underarm swing which occurs during the quick flight stage from the takeoff to the bounce or "punch" from the board. Knee lift is minimal, and the center of gravity stays fairly low so that maximum rebound can occur. The underarm swing is important in positioning the body so that arrival on the board is correctly balanced and controlled.

The Takeoff

Contact with the board should be before the "crown" section, about 15" to 20" from the front edge. Legs must flex and straighten very fast, as must the angle between the foot and ankle. Speed of the punch is often a critical moment, as it will determine the rise of the center of gravity and thus affect the remainder of the vault. Some gymnasts seem to have natural spring (faster reflexes) and can leave the board with quickness and lightness, while others must practice the takeoff over and over. Punch drills after workouts can be very helpful.

Different vaults require different angles of takeoff, which the gymnast learns as she begins to understand how each vault differs in technique and direction. Most importantly, regardless of the angle of takeoff, the body must maintain tightness, especially through the lower back and hip area.

Repulsion

That explosive moment when the hands leave the horse is known as repulsion. The height and distance of the afterflight is determined by the force and length of the repulsion phase. These elements are greatly affected by the speed of the run and hurdle, the speed and angle of takeoff, and the amount of muscular tension through the length of the body. For handsprings and other inverted vaults, gymnasts should practice repulsion drills, such as "hand bounce" exercises on the floor. Any such exercises require careful attention to head position (head between the arms) and tightness of the body.

The Handspring Vault

The handspring vault is now generally used as a lead-up skill in preparation for the more difficult twisting and somersaulting vaults. There are two different methods of performing this vault. The gymnast should be able to perform either variation or at least understand the difference when selecting an appropriate optional vault to use in competition.

Method 1–Balanced flight handspring

This vault is performed with both pre-flight and after-flight being fairly equal in height and distance. The takeoff angle is closer to vertical, with rotational momentum of the body somewhat slower so that the gymnast does not turn over too fast. She should contact the horse between 55° and 65° from the horizontal, with her hands on top of the horse. For maximum amplitude and distance in the second flight phase, she should leave the horse after she has passed the vertical at between 100° and 120°. This technique is important in learning such optional vaults as the ¼ twist on–¾ twist off, the ½ twist on–½ twist off, and the ½ twist on–full twist off.

Method 2–Low on flight, high off flight

The technique of performing this vault is important in developing the skills involved in learning the newer and more difficult optional vaults, such as the Yamashita, the O'Shaw (Tsukahara), handspring front somersault, etc. The critical difference is the angle and speed necessary from the board to the horse. The gymnast must keep the hurdle step down and into the board so that her center of gravity is somewhat forward. This enables her to be much more direct in her flight to the horse. Hand contact is toward the front top edge of the horse (but not on the front side), and her angle at contact may be between 35° and 45°. Her body is rotating faster, and she leaves the horse slightly more toward vertical, allowing her off-flight to be considerably higher and farther than in Method 1. The gymnast now has time to perform complex twisting and somersaulting movements during the afterflight phase of the vault.

The ½ Twist On–½ Twist Off Vault

This vault is best performed by using handspring method 1. The gymnast must understand that the ½ on–½ off is a balanced flight handspring with a slight twist on each side. The twist is initiated from the shoulders just as the gymnast leaves the board in an extended, stretched body position. It is not a vigorous twisting action; she does not have to "throw" a twist. With a balanced flight her body twists with the upward portion of the flight, the twist being

completed just as the body begins its downward direction. A similar action occurs as the body leaves the horse, with the twist now being initiated subtly from the hips.

It is essential that the gymnast keep her body in proper alignment—no lower back arch, head between arms, chest angle open (chest angle = angle between arms and chest), legs together—and does not over rotate the first flight.

The ½ twist on—full twist off uses basically the same technique, except the on flight is slightly lower, and the repulsion/twisting phase from the horse will be a little more vigorous. The arms should be kept up during the full twist, as the body can twist effectively in this position if it is held tight and sufficient twist action is initiated. Remember, the twist does not have to be "thrown."

The accepted technique for the above vaults now requires that the twists continue in the same direction, i.e., a ½ twist on to the horse twisting toward the left will continue twisting to the left as the body leaves the horse. This will give the appearance of a twist occurring in two different directions, since the gymnast is passing from an upright to an inverted position.

The Handspring Full Twist

Handspring method 2 is generally recognized as the preferred technique for performing this vault. This is a more dynamic and explosive type of vault. The full twist action begins *after* the gymnast leaves the horse (probably 8" to 12" from the horse). The body assumes a slightly contracted or "hollow" position and then stretches out to a straight body (not arched) as the twist is initiated. If the gymnast twists to the left, her right arm will drop downward and across her body toward the opposite hip. Her left arm will stretch upward (not bent) and backward in the direction of the twist. The twist occurs quickly and should be completed at the top of the arc (body at horizontal) in the afterflight. The gymnast raises her right arm back to vertical as she descends to the mat.

Finishing the twist effectively depends a great deal on the tightness within the body and the direction of the afterflight. Since twisting on the vertical axis will increase rotation around the horizontal axis, the gymnast cannot over rotate the on-flight portion of the vault. If she does, she will usually over rotate the second flight and step or fall forward upon landing. A good lead-up drill is to learn handspring method 2 to a flat back drop position on a foam pad. A trampoline placed behind the horse can also be used to learn this skill. If the gymnast hits her heels first, she is arching or turning her body over too rapidly. An effective twisting drill is to practice back drop, full twist, back drop on the trampoline utilizing the same arm action described above.

Integrate Knowledge and Communicate

GEORGE McGINTY

George McGinty received his A.B. degree from the University of North Carolina, Chapel Hill, his M.Ed. from the University of Maryland, and is presently completing work on his doctoral degree at the University of North Carolina, Greensboro. He has taught and coached men's and women's gymnastics on the elementary, secondary, and collegiate levels since 1957. Currently, he is Associate Professor of Physical Education and Women's Gymnastics Coach at Towson State University, Baltimore, Maryland. Since his tenure at Towson State, beginning in 1966, the women's gymnastics team has been nationally rated several times.

Excellence in teaching gymnastics depends on many things beyond the willingness of the teacher and performer to be successful. Integration of kinesiological concepts and mechanics, knowledge of the physiological and anatomical aspects of the individual, and understanding the psychological attributes of a given performer provide the teacher with a distinct advantage which can lead to increased teaching performance levels. With these foundations, the teacher can implement knowledge in logical sequences relative to the individual learner. Thus, the dogma of "how-to" secrets can be abandoned in the teaching of gymnastics skills.

It is far more beneficial for *the teacher and student to convey information to each other based on knowledge.* This process requires communication supported by those aspects mentioned above. Obviously, the processes and methodologies of imparting and gaining knowledge toward gymnastics improvement are as numerous as they are effective. Each teacher needs to encompass different techniques suitable to the wide variety of persons being taught.

Knowledge of Mechanics

Knowledge in physics and kinesiology permits the teacher to understand and apply the principles necessary for the execution of a specific skill, i.e., a forward hip circle. The mechanical execution of a forward hip circle, however, is not concerned with the "correct form" demanded in competitive gymnastics. Instead, mechanical execution allows the teacher to depict the relationship of weight

distributions, force, and speed and the rotational factors and balance required for a specific performer. Mechanical principles will not provide the teacher with absolute answers to perfect and correct form for any movement pattern! But they will assist the teacher in solving problems required in the execution of skills patterns.

Individual Differences

Human beings, while having similar physiological and anatomical aspects, are all different. For example, two gymnasts with identical morphologies can vary greatly in flexibility, strength, power, anticipation time, reaction time, movement time, and balancing ability. Physical and physiological readiness to learn gymnastics skills plays an important part in learning. Gymnasts have varied levels of endurance in their cardiovascular-respiratory systems; they have different levels of strength in individual muscles as well as in their numerous muscle systems; and they have tremendous differences in ranges of motion around the joints of the body. The question should not be how a teacher can teach two different persons the same identical gymnastics skill. Instead, the concern should be how a teacher can teach the underlying principles of a specific gymnastics skill to two different persons. Skills need to fit the person rather than the person fit the skill. Understanding the principles of movement and the differences in persons will enhance teacher effectiveness with the gymnast.

The glide kip can be used to illustrate possible physical differences in two gymnasts with similar morphologies. Assume that gymnast A and gymnast B are equal in all physical aspects except flexibility. Gymnast A has excellent range of motion in all body joints. Gymnast B has limited shoulder, abdominal, and leg flexibility. The teacher may teach both of these gymnasts the glide kip with identical principles of movement, but the results will be quite different. Gymnast A will be capable of performing a glide kip with a long, stretched glide, a fast closing of the body with the hip angle reduced almost to zero, and a strong upward-outward rotation and lift for the actual kip. Gymnast B, due to flexibility problems, will have a shorter glide with a sharp angle evident in the shoulders, a slower closing of the body with the knees flexed, and a reopening of the body for the kip with more outward and downward rotation and lift. Until gymnast B increases her flexibility range, her glide kip will be less efficient and will not meet the standards of form demanded in competitive gymnastics.

Psychological Attributes

The psychological attributes of a given individual create definite effects that result in various levels of performance. The influences

that result from intrinsic and extrinsic factors can dominate the individual from within. Ever-increasing influences from social factors and group dynamics also play an important role in the development of skills performance. The importance of a working knowledge of individual and social psychology cannot be neglected. This is where the foundation for motivational processes can be found and implemented to assist the gymnast in attaining greater performance levels.

Motivational factors can be either intrinsic or extrinsic in nature. Intrinsic motivations should be the primary influences for excellence in performance, simply because they tend to be long lasting. The factors of "I enjoy, I feel good, I like the personal challenge of doing" when performing gymnastics skills usually have a more enduring influence than external factors such as winning first place or the possibility of receiving a medal. However, extrinsic influences have frequently been the primary motivation for gymnasts, e.g., making the Olympic team or scoring 32 points as an all-around in a particular competition.

The teacher should make every effort to discover what type of situations and objectives motivate each individual gymnast. In doing so, the teacher will find that influences from both internal and external factors will dominate the gymnast in different situations. For example, a gymnast may become initially involved with gymnastics "because it looks like fun." A month later, she may continue the sport because she wants to achieve proficiency in performing certain skills. Two months later, she may want to make the competition team. Four months later, she may want to anchor the bar team. Five months later, she may continue gymnastics mainly because of her feeling for the coach or team. Eight months later, she may realize that gymnastics is a strong part of her inner self, and she continues because of the satisfaction derived from performing physical skills. The use of different motivational techniques by the teacher will depend on the different situations in which the gymnast places herself. Whether internal or external in nature, the factors involved in motivation will generally be in specific situations. What motivates in one situation will fall flat in another. Thus, the teacher needs to know and understand the psychology of the individual gymnast to attain better performance results.

Habit and Success

Dominant responses often are called "well-learned habits." A portion of the dominant habit development within the gymnast will become the responsibility of the teacher. If the teacher is a sound technician and can communicate with the gymnast, proper execution of skills can be realized, assuming the performer is ready to learn the movement, both physically and mentally. Readiness means

that the gymnast has the necessary strength, flexibility, endurance, and prior skills mastery required for the learning of new skills. In addition, mental readiness assumes proper motivation, control of fear, and the understanding of how the skill is to be performed within the gymnast's physical capabilities.

The development of dominant skills responses comes with repetition in practice. The teacher and gymnast work together in building a new skill; that is, they communicate while the skill is being learned. As long as satisfactory progress is being made toward proper execution of the skill, the teacher should encourage continued practice. The gymnast will be building a proper "learned habit" sequence. As the gymnast continues to build habit strength with proper and correct execution, the dominant habit will begin to develop. However, what happens when the gymnast constantly executes the skill incorrectly? Frequently this happens when the gymnast lacks the necessary readiness, has trouble communicating with the teacher, or has a "bad day in the gym." Too many times the teacher will permit the gymnast to continue skills practice incorrectly with the philosophy that the gymnast needs to work the skill out herself. This is nonsense!

Continued incorrect skills practice without progress toward proper execution builds an improper dominant response habit. The gymnast actually develops an incorrect well-learned habit! When the gymnast continues to practice a skill without improvement in sound execution techniques, the teacher should have the gymnast cease practice of that skill until a better readiness level is reached. Why build bad habits that will show up later in competition routines or in learning new skills? It seems logical to have gymnasts practice skills as long as progress is being made toward correct technical execution. Conversely, skills practice should cease when no progress is evident.

Communication

The gymnast and teacher need to be able to exchange ideas and thoughts without hesitancy. The teacher should be able to communicate with the gymnast using logical sequences to explain execution techniques. It is vital that the gymnast understand what the teacher is saying. It is equally vital that the teacher understand what the gymnast is saying *and* feeling!

How often, for example, during tumbling practice, have coaches told the gymnast of numerous faults in execution after every pass? How can the coach expect the gymnast to remember multiple faults, much less make corrections for each fault? And if there are several coaches working the same gymnast simultaneously, or separately, and if each coach is offering different corrections for faults, how can the gymnast possibly figure out which correction is right? Unfor-

tunately, what one ends up with is a rather confused and frustrated gymnast! Actually, there is no need to fill the gymnast's head with a multitude of things to do. Execution implementation and fault correction should occur logically.

Assume the gymnast is in excellent readiness to begin learning the front handspring. Assume also that the teacher has explained the mechanics of the handspring in sequential order and that the gymnast has a clear understanding of how the skill will work. After the first attempt to perform the handspring, the teacher should not tell the gymnast that she did four things wrong; the teacher should watch the gymnast attempt the skill numerous times without comment. If this is done, a pattern of execution will emerge, allowing the teacher to analyze mechanical problems. At this point the teacher may ask the gymnast, "what do you think you are doing" or "what do you feel as you do the skill?" The answers given by the gymnast are important feedback from the performer's point of view. This information can give the teacher the cue needed to begin execution correction. Suppose the gymnast tells the teacher that she felt a very rapid rotation and loss of control. The teacher has observed the gymnast attempting the handspring with bent legs, bent arms, slow push off the floor with the hands, and the body somewhat in a tuck position. Obviously the teacher can tell the gymnast numerous things to do, but which would be most important to correct first? The teacher can ask the gymnast how to slow down the fast rotation. The gymnast might possibly reply, "make my body longer and tighter." This exchange of information is sound and should do much to eliminate the numerous flaws of this handspring. More importantly, the correction made is positive! Nothing was said about what was actually done but, rather, what needs to be done. Furthermore, the gymnast participated in examining what could make the skill work better. Instead of confusing the gymnast with numerous corrections, the teacher, by communicating with the gymnast, made known one major point for improvement. The teacher actually said little, confusion was avoided, the exchange of thoughts was evident, and important feedback was provided the gymnast. Granting that the example given is simplified, the process of communication using shared knowledge is a point worthy of consideration by all teachers and coaches.

Summary

The type of teaching philosophy discussed in this article obviously does not suit the "toss and catch" coach. Coaches who use this method are not interested in the process of learning and acquiring gymnastics skills. Their interest is the end result. In the long run it is the gymnast who suffers, mainly because large numbers of gym-

nasts end up dropping the activity. It seems more logical to turn people on to the sport. This can be facilitated by teaching with a logical approach based on the integration of mechanics, individual differences, and psychological attributes of the gymnast. The communication between the teacher and gymnast permits the exchange of ideas and thoughts based on knowledge. In this respect, the gymnast becomes more than a performer of skills. She is more able to assume responsibility for her own actions and decisions. Gymnastics then becomes one of the tools that affords growth toward maturity and adult life.

Body Waves and Contraction for Gymnastics

MARGARET PAPPALARDO

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Fluid use of the spine is essential to a supple and dynamic presentation on the beam and in floor exercises. It is important that the contractions include the pelvic area and are not isolated in the upper spine. Good dance technique is essential in attaining proper control of the spine to aid in all gymnastics movements and allow for the controlled contraction and release movements that separate the elegant gymnast from the novice. Every gymnast should be involved in a dance technique class at least once a week and have the basic principles reinforced every day by her coach.

Forward Body Waves

The forward body waves consist of a fluid motion from a rounded starting position, through an arched position, ending in a stretched hollow chest position. This is executed by beginning in the starting position, (Figure 1) pushing the knees forward (Figure 2), thighs forward, pelvis forward, rib cage forward into an arched position of the spine (Figure 3), with the head and arms finally coming forward to finish in the stretched hollow chest position (Figure 4). This is easier to practice at the barre' or by placing one hand on the beam to aid in balance. The simultaneous arm motion is to bring the arms forward, down, back, and up to the original position. Having students practice only the arm motion first is very helpful.

The following exercise suggestions for teaching the forward body wave are done to a ¾ time waltz rhythm after the basic technique is mastered.

1. Count 1, step forward on the right foot into the rounded starting position. Count 2, wave through to the arched position. Count 3, stretch to the erect hollow chest position. Step forward left on the first count of the second measure and repeat the process. When first

Figure 1. Starting position.

Figure 2. Pushing knees forward.

Figure 3. Arched position.

Figure 4. Stretched ending position.

teaching this exercise, you can use two measures or six counts for each sequence. It is also beneficial to move one measure and rest in preparation for the next measure. With this technique mastered, it is interesting to step forward on each count of the measure while performing the body wave as in the study that follows.

2. Count 1, step forward right into starting rounded position. Count 2, step forward left into arched position. Count three, step forward right into the stretched position. Repeat the sequence in reverse—left, right, left.

Forward body wave with half turn. The ½ turn body wave is executed the same as a simple squat turn. As the body turns from back to front, the knees lead the thighs, then the pelvis, rib cage, and finally arms to finish in a hollow position. Place the left foot in front of the right in fifth position. Shift the weight forward from the rounded position while performing a ½ squat turn to the right on the balls of the feet. Teaching the student to end in a hollow position provides the most secure landing. This is especially true when performing a full turn body wave on the beam.

Forward body wave with full turn. Place the left foot across the right foot, shift the weight forward from the rounded position to the arched position while performing a full squat turn to the right; continue turning from the arched to the hollow stretched position as you complete the full turn. The balanced position is extremely important in this turn, which is a superior difficulty move on the beam.

Reverse Body Wave

The reverse body wave begins in a hollow position and continues backward through an arched position, down, and upward to the hollow position. Start in the stretched hollow position. Lean back with head and arms (Figure 5) while tilting pelvis back so spine is in arched position (Figure 6). Continue down and back as fingertips brush floor (Figures 6, 7, 8), and continue up (figure 9) to the stretched hollow position (Figure 10). The same exercises may be repeated with the reverse body wave when the technique is mastered.

Exercises to improve body waves include the following:

Cat back. Student is on floor in a hands and knees position. As head is raised, the spine is shifted into an arched position. Head is tucked to the chest, and the spine is rounded with the pelvis tucked under as much as possible. These are the two extreme positions of the body wave. To strengthen the muscles involved, one student can press down on the back of the other student while she is executing the exercise.

Figure 5. Starting position.

Figures 6, 7, 8. Arched dropping position.

Figure 9. Lifting position.

Figure 10. Stretched ending position.

Stationary pelvic tilt. Standing in proper alignment, shift pelvis forward and head back as you assume an arched position. Reverse, shifting pelvis back and hollowing chest.

Locomotor pelvic tilt. Standing in proper alignment, step forward on the right foot into the hollow position, then step forward on the left foot into the arched position.

Forward body wave to ¾ time stepping on the first or accent beat.

step	arch	contract
Count 1	Count 2	Count 3

Forward body wave to ¾ time stepping on each of the three beats.

step,	step,	step,
arch, contract	arch, contract	arch, contract
Count 1	Count 2	Count 3

Note: Figures 1 through 4 indicate sequence of the forward body wave.
Figures 5 through 10 indicate sequence of the reverse body wave.

Creating Better Rhythm on the Balance Beam

KATHY GLEASON TIBBETTS

Kathy Tibbetts is a graduate of State University College of Buffalo and was a member of the 1968 U.S. Olympic Team and 1971 National Collegiate Champion. She presently coaches her own team, the Niagara Frontier Gym Club, in Niagara Falls, New York. For the past two years she has been a gymnastics instructor at Niagara County Community College. Kathy is also the present USGF Regional Age Group Development Director for Region VI and in 1976 served as the USGF National Age Group Development Director.

Rhythm is the controlling but active force in any movement. Many coaches realize that the rhythm inherent in a specific skill, when executed correctly, facilitates the ease of execution of that particular skill. Yet many coaches overlook the importance of establishing sound, logical rhythmic patterns when composing a balance beam routine.

Motion created by the body establishes rhythm through the use of space, the amount of energy used, and the duration of time. Space is relatively limited on a beam so effective use of dynamics (change in rhythm) and quality of movement is essential. Energy should flow through one harmonious rhythmic pattern into another. This produces continuity in a routine. Because of the relatively short time it takes to complete a beam routine, the correct use of quality and dynamics cannot be stressed enough. The following list of elements of movement interspersed at logical places keep the routine from becoming monotonous and boring.

Five basic elements of movement, or the way the force of energy is applied, follow.

Swinging Movement. In swinging or pendular movement the impulse is noticeable, the momentum is continuous, and the follow-through unrestrained. Swinging movement is executed by the arms, legs, head, and/or torso moving in limited fashion in various arcs, from one plane to another, or in any direction. The moving part or parts may sway from side to side or rock forward or backward.

Sustained Movement. In sustained movement the impetus and completion of movement are not easily discernible. The muscle groups involved are equally balanced in force, resulting in a fusion

of the impulse and the follow-through—comparable to a slow motion camera.

Percussive Movement. Percussive movement shows a marked impulse with a completely checked follow-through. It is staccato in quality and is executed against resistance. Any part of the body may be involved in the use of percussive movement. The body may move percussively in a sharp, forceful, lashing movement as though striking something; in a sudden and dynamic shifting of the body position; or in an abrupt tensing of certain parts of the body.

Vibratory Movement. In vibratory movement the impulses occur so rapidly that the contractions and relaxations come very close together. The sharp, powerful impulses exerted with extreme intensity against the resistance of the body itself or of surrounding space give the effect of repetition and produce a shaking, quivering, or tremulous quality of movement. Obviously this type of movement could not go on indefinitely, or the muscles would become fatigued and cease to function.

Suspended Movement. Suspended movement, though not static in quality, is characterized by a momentary interruption of the continuity of movement. In this type of movement a lower part of the body becomes a stationary axis that supports one or more parts to be suspended above it. It is initiated with a marked impulse, so that movement continues until certain parts of the body reach their peak of elevation. At this point the essential forces are so balanced that movement appears to stop completely. Actually the movement is prolonged, bringing about an equalization of forces required to maintain the suspension. After this delayed follow-through, the suspended part or parts return to the original position or continue with a new movement.[1]

Establishing a basic rhythmic pattern and employing variation within the rhythmic structure produces a dynamic and interesting routine while lending a logical progression on which to build.

It is extremely useful to familiarize students with these five elements of movement. By breaking students into groups and having them make up their own examples of various types of movements, they can later use these movements in combination to produce varied and interesting rhythmic patterns. This will allow them to gain a better understanding of how a beam routine can be enhanced by effectively using various dynamic movements in a rhythmic pattern. They may also use their existing routines and intersperse these five types of movement at appropriate intervals.

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[1] Norris, Dorothy and Shiner, Reva P. *Keynotes to Modern Dance.* Minneapolis, MN: Burgess Publishing Co., 1965. p. 31.

Because every student is unique physically, emotionally, and mentally, rhythmic patterns will vary from individual to individual. An energetic twelve-year-old will probably employ a faster-paced beam routine with dynamic and percussive movements at more frequent intervals than her more mature and docile seventeen-year-old counterpart.

This is why a basic understanding of rhythm and dynamics of movement is crucial to the gymnastics coach. It is the coach's duty to bring out and enhance each individual gymnast's personality as she performs. Just as rhythm is evident in all aspects of life, each gymnast also has her own stylized rhythmic pattern. When under control and used in logical progression, it insures regularity, unity, and harmony in a balance beam routine.

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Forward 1½ Front Somersault Vault

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The handspring vault with 1½ front somersault in the afterflight is an international class skill that is difficult to execute and control properly. Because of the difficulty in execution and control and the inherent injury hazards of this vault, the coach must take certain precautions and considerations into account before teaching this skill, while teaching this skill, and even after the skill has been taught and learned by the performer. These precautions and considerations should be constantly kept in mind and applied by those teaching this vault.

The first consideration in teaching the handspring with 1½ front somersault is the gymnast who is learning the skill. She should be of the advanced level with experience in all events and the ability to control her body and to perform under pressure. She should be a fast, powerful runner, with good dynamic blocking ability. In other words, she should be an excellent vaulter with the ability to perform many advanced level vaults, especially the handspring (Vault 3, *FIG Code of Points for Women*) and the Yamashita (Vault 4, *FIG Code of Points for Women*), with obvious dynamic rise of the hips and body in the afterflight of the vault and the ability to land with control and lightness.

The next consideration, and one as important as the fast, powerful run, dynamic blocking, and controlled landing, is the gymnast's ability to do front somersaults. She should be quick in her front somersaulting and have good kinesthesia (movement perception) in

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*This article is concerned with the teaching, spotting, and safety aspects of Vault 19, Group IV (Vaults with turns around the horizontal axis) in the *International Gymnastics Federation-Artistic Gymnastics for Women Code of Points*, 1975 edition.

forward rotation around the horizontal axis. If the gymnast has the basic abilities, the coach may train her to develop a fast, powerful run, dynamic blocking, controlled landing, and somersault awareness, but it must be done thoroughly and learned properly, or the vault should not be taught.

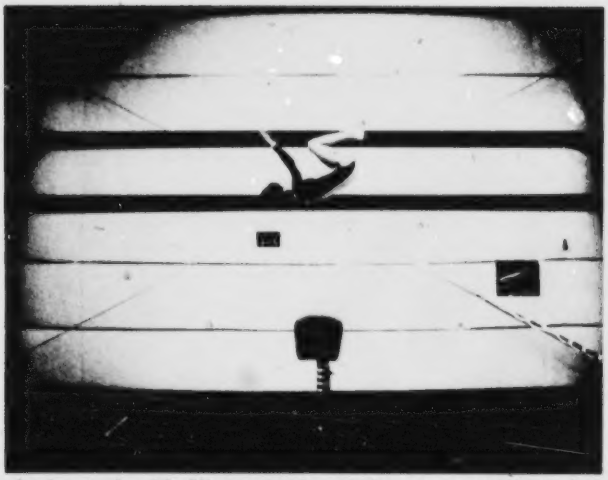
A clear distinction must be made between the single rotating front somersault from feet to feet, the double rotating front somersault from feet to feet, the 1½ rotating front somersault from feet to hands, and the one with which this article is concerned, the 1½ rotating front somersault from hands to feet. If the gymnast has the ability to execute the front somersault with quickness of rotation and movement perception and to open and land on her feet with sureness of control, then she can be trained in the double front somersault. Excellent training aids are the trampoline, mini-tramp, vaulting board, and most definitely an overhead spotting rig. Starting with the trampoline, the gymnast is trained to execute the double front, feet to feet, in a spotting belt using the overhead rig. She should learn the skill securely on the trampoline and work at it until the belt can be removed and she can execute the skill without fault. The next step in the progression would be to learn the double front somersault from the mini-tramp or vaulting board, again using the overhead spotting rig plus the addition of a handspotter and a good landing mat and crash pad. When the gymnast is able to execute the double front somersault off the vaulting board with quickness and sureness and without the aid of either the spotting rig or handspotter, then she is ready to move to the vault itself.

One very good way to start the gymnast on this vault is to use an overhead traveling spotting rig, the basic tumbling spotting belt and mini-tramp, one spotter handling the ropes of the overhead rig, and one spotter behind the horse to assist the gymnast in rotating and landing. If a traveling rig is not available, then there should be two spotters behind the horse, one to help in the rotation and one to assist the gymnast in landing. A quick, responsive vaulting board may be preferred over the mini-tramp. Among the advantages of the mini-tramp are that the gymnast will be able to practice many more vaults with less stress and wear on her legs and she will not have to concentrate quite as much on running and good board contact. If a mini-tramp is not available, then the trampoline can be used in the following manner. Elevate one end of the trampoline 12" to 24" Place the horse at the other end. By using the trampoline as the impetus for the preflight, the gymnast can learn the rotation of the 1½ front somersault from hands to feet, and spotters can help her throughout the learning process. However, the vaulting board must be used eventually. If the mini-tramp is used in learning the vault,

then the gymnast should practice her basic handspring and/or Yamashita vaults daily, using the vaulting board, during that period.

In analyzing the technical and biomechanical aspects of the front handspring with 1½ front somersault, there are several things that are necessary to the successful execution of this vault. The first thing—the fast, powerful run—cannot be stressed enough. It is essential to the execution of the vault. The gymnast must be running very fast at the third or fourth step and be gaining speed constantly throughout contact with the board and horse. The speed or velocity of the body that was developed in the run should not diminish in the hurdle and contact with the vaulting board. The velocity is best maintained by using a low hurdle, thrusting the feet forward into the high part of the board. Upon contact with the board, the gymnast should have a slight forward lean in her upper torso, and her hips, knees, and ankles should be flexed. The arms are either moving upward or are already up; the head should be in a neutral position. With a very quick, reflexive action, the gymnast extends the hips, knees, and ankles in a powerful thrust upward and forward into the horse. The legs are lifted rearward to invert the body during the preflight. In preflight, the maintenance of velocity, the aesthetic quality of the flight, and the balance of the vault are very important. The distance between the board and the horse most often determines the quality of the preflight and balance of the vault. The board should not be so far away from the horse that the velocity of the forward movement of the gymnast is diminished greatly, nor should the board be so close to the horse as to diminish the aesthetic quality of the preflight and balance of the vault. Depending upon the size and power of the gymnast, the distance between the board and horse should be between 4½' and 6'.

Hand contact on the horse and blocking (repulsion) action should occur almost simultaneously. The body should be extended and at an angle between 60° and 75° toward vertical upon hand contact with the horse, and the block must be powerful and dynamic, forcing the body upward off the horse. The hand contact, the extended body movement toward vertical, and the dynamic blocking action are among the most critical points in the vault, because it is here that the forward horizontal rotation is initiated. The center of gravity of the gymnast is moving upward and forward with great velocity. The head moves forward, the radius of the body is shortened by tucking the knees, and rotation occurs. The rotation begins over or slightly in front of the horse (see photo). If the gymnast has gained sufficient velocity and height on blocking, she has time to complete the forward 1½ somersault. An important factor to keep in mind is that the speed at which the radius of the body is shortened and how small the radius becomes by tucking will determine,



Handspring vault with 1½ somersault; rotation on or slightly in front of horse.

for the most part, how fast the rotation occurs. The gymnast should not attempt to focus her eyes on any one particular point during rotation or rotation will stop.

Another critical point in executing the vault is stopping the rotation and landing. Rotation is stopped by lengthening the body radius, in other words, by opening the body from the tuck position to the extended position and by focusing the eyes on a fixed point. Hopefully, the work on double fronts on the trampoline, minitramp, and off the board has helped the gymnast develop her kinetic senses to the extent that opening and landing will be natural. The landing should be made with the feet flat on the mat and slightly in front of the hips. The torso should be straight, chest open, arms in an upward position, with no lean forward or backward. The head should stay in a neutral position with the eyes focusing at a point forward and upward. The hips, knees, and ankles should be tight but not stiff and should act as shock absorbers for the body.

The gymnast must not throw her head back when she opens her body to stop rotation. Her back will be loosened or arched, and this action could precipitate severe neck or back injury. In addition, this action stops rotation too quickly, and the chances of landing on her back are almost certain. Nor should the gymnast tuck her head for-

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ward and focus her eyes on the landing mat. This will cause her to continue her forward rotation and fall forward, and she will have to roll out, run out, or catch herself with her hands. Injury could result from any of these reactions.

It should be pointed out that there is a discrepancy between the descriptive technique in this article and the line drawing in the *FIG Code of Points for Women* of Vault 19, Handspring Vault with 1½ Front Somersault in the Afterflight. This discrepancy concerns the point at which the forward horizontal rotation takes place. The line drawing shows the rotation occurring on the back side (landing side) of the horse; the description in this article has the rotation occurring over the top of or slightly in front of the horse. When a gymnast executes the vault as described in this article, she obtains greater height on the afterflight, a faster rotation, and a more secure landing. The hips (center of gravity) are moving upward with the block off the horse, and a better blocking action occurs at a 60° to 75° angle toward vertical. If the rotation occurs after the body passes the vertical, then the body travels downward toward horizontal because of the biomechanics of the front rotation, the afterflight will be low, and rotation will be slower, resulting in the gymnast having less time to complete the vault. Slow motion video tapes of gymnasts who are successful and those who are not successful in this vault will verify the techniques described here.

One of the main safety factors to consider is the landing area, which must be well padded with landing pads and crash mats. Ideally, a vaulting pit, 8' wide by 14' long and 7' deep, filled with foam rubber chips would be the safest. However, vaulting pits are not easy to come by, and there are not many in the country. A landing area with ample room, 2' to 3' clearance on each end of the horse and at least 16' behind the horse, is a must, and this area should be covered with good landing pads at least 4" thick. On the top of the landing pad, behind the horse, and in the immediate area where the gymnast will be landing, a crash pad 12" thick is also essential.

The spotting technique for this vault is simple, but it needs to be clearly understood. The first spotter stands behind the horse; as the gymnast blocks and starts her rotation, the spotter reaches up and pushes on the gymnast's lower buttocks in the direction of the rotation, much like pitching a two-handed basketball shot. If the spotter reaches to the lower back or to the upper hips and buttocks, the rotation will be stopped or slowed. The spotter can turn and follow the line of movement of the gymnast and assist her on landing; however, this is very difficult and not always successful. If the gymnast needs assistance on landing, then a second spotter should be used. The second spotter becomes a catcher and catches the gym-

nast from the back under the arms. The second spotter can keep the gymnast from landing too hard on her back or buttocks and can slow down over rotating. Often the second spotter can be more of a hindrance than a help and should be the first to be discontinued. When spotting a skill on this level and with the inherent dangers in this vault, the spotter should know the gymnast thoroughly, be familiar with her idiosyncrasies, her motion perception abilities, and reaction responses, be sensitive as to how much to help or not help, and be aware as to how tired or charged up she may be. The spotter needs to have worked with a gymnast over a long period of time in a variety of skills and situations.

Finally it should be emphasized that many factors go into teaching and learning skills. The rapport between coach and gymnast, how secure and safe the gymnast or coach may feel about a skill and the ability to perform or spot that skill, the value of a particular skill to the gymnast or coach are all very important in the success of coaching and learning. The handspring 1½ front somersault vault is suited to a certain type of gymnast, and it is the coach's responsibility to recognize that fact and so proceed.

A Unique High School Program: FIG Rules in Ohio

CAROLYN BOWERS

Carolyn Bowers received her B.S. degree from the University of Michigan and her M.A. from Ohio State University where she was an assistant professor until 1969. She was instrumental in the development of the gymnastics program for high school girls in Ohio and is currently the rules interpreter for girls' gymnastics for the Ohio High School Athletic Association. She was a member of the First, Second, and Fifth National Girls Sports Institutes and the 1965 and 1967 NAGWS Guide *Committees; she was 1969 chairperson of the* Guide *Committee and chairperson of the National Intercollegiate Gymnastics Championships for 1970 and 1971. She is co-author of* Judging and Coaching of Women's Gymnastics *and is currently a nationally rated judge.*

High school gymnastics competition for girls generally functions under one of two rule books: the Federation of International Gymnastics (FIG), used worldwide and interpreted by the U.S. Gymnastics Federation, or the National Federation of State High School Association's rules, written by a committee of representatives from the states that use these rules. The decision as to which set of rules should be used for girls' high school competition should be both philosophically sound and practical for each individual state.

The organization of any girls' sports competition must take place within the rules and policies of each state high school governing body. The policies may differ from state to state. In Ohio, the high school governing body is organized under the name of the Ohio High School Athletic Association (OHSAA)* The superintendents and principals of the member schools serve on district boards and an elected Board of Control. Full-time, paid, professional men and women act as commissioners to administer all aspects of high school competition. Together, these people face a tremendous task and provide outstanding service to the benefit of all Ohio high school athletes and each athletic program within the state.

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*Ohio High School Athletic Association, 4080 Roselea Place, P.O. Box 14308, Columbus, OH 43214.

Ohio has chosen to operate under the FIG rules for girls' gymnastics. This choice involves the organizational development of girls' high school gymnastics competition, the philosophy that is the foundation of this competition, the willingness of the Board of Control to consider recommendations made to them, and the developing cooperation among competitive groups within the state, such as the USGF, NAWGJ, intercollegiates, and high schools.

Development of the Girls' Gymnastics Program

Girls' high school gymnastics in Ohio is unique in that the groundwork for competition was developed at the grass roots level starting in 1964, before any of the existing organizations involved with girls' activities recognized the coming of competition for girls. A group of dedicated and persistent women began teaching gymnastics to coaches and judges by writing and filming their own compulsory routines, teaching the techniques and judging involved, and holding "performance days" which were a cross between competition and the playday concept. It took several years to establish a network of leadership throughout the state and solvency for the financial aspect of such a program. Coaches judged and learned, the work was volunteer, and the program grew.

By 1969 there were established districts with 339 gymnasts participating. The new NAGWS–USGF national compulsory routines were implemented, and workshops emphasized optional routine construction. In 1970, a well-organized proposal was accepted by the OHSAA and DGWS (now NAGWS) for the first provisional state high school competition. From 546 gymnasts participating in district competitions, a limited number of gymnasts were qualified into the state level in order to provide a quality final competition. Compulsory and optional routines were both used, with a minimum score requirement set for the compulsory as a requirement to perform an optional. District meets were used to qualify 30 gymnasts per event. The state meet consisted of both compulsory and optional routines and was then only individual competition. The organization of the meet was patterned after national meets.

An organization of elected high school coaches was established to be in charge of district business and to have an input into developing policies. A rotating governing board and district representatives established duties for board members and published a yearly handbook with district workshops and meet information, policies, rule changes, and suggested aids for dual meets.

In 1973 the girls' gymnastics board was granted permission to function directly under the OHSAA, where it still services the sport in most of the same capacities. Changes in policy or procedures must

be presented to and approved by the State Board of Control. Recommendations from the girls' gymnastics board have always been thoughtfully considered, with a majority of proposals approved.

In 1976 the first team championship was proposed and accepted. The state championships in 1977 involved individual, all-around, and team competition in a two-day compulsory and optional meet. The divisor to determine the number of qualifiers from each district for the 30 individual competitors involved 176 competitive schools (Class I). The all-around competitors qualified with a score of 60 (C & O) or higher, and the team qualifiers were either the first place team from each district or any other team achieving a district score of 160 points or better. (A team may have a maximum of four per event; the top three scores for compulsory and for optional in all four events are totaled for the team score.) The all-around and team competitors are in addition to the 30 individual competitors, although there is some overlap. The minimum compulsory score still applies to all competitors.

Philosophical Considerations

1. A gymnast should develop basic competencies in movement before she is thrust into an optional routine with rated difficulties. The true sport of gymnastics for women is a harmonious composition of a variety of abilities, including dance, basic locomotion, tumbling, balance, and total body strength. In an attempt to ensure that coaches take the correct approach and not allow competition with a number of difficulties that are simply thrown together, a minimum score of 6.0 is required on the compulsory routine before an optional routine may be performed in that event at the sectional-district meets.

2. The high school gymnastics season is limited. All levels of the NAGWS–USGF national compulsory routines are utilized for team dual meet competition to ensure logical learning sequences for the developing athletes. The high school seasonal schedules allow participation for all levels. Experimentation is now being conducted on how to best score a dual meet while Class I, II, and III compulsory routines are all being used. The district and state championships are ensured of the best high school athletes by the exclusive use of Class I compulsory routines. Class II and III gymnasts may culminate the season by competition in a district invitational meet.

Conditioning for an athlete may begin at any time. Actual coaching, team selection, and team training may begin on the first Friday of October. The first day of competition may not be prior to the third Friday in November. The season officially ends the last Saturday in February, with the state championships being held on the first weekend in March.

Ohio high school athletes may not compete at the same time or during the same season for other teams or in other meets in any of the high school sports. The gymnast must choose which type of competition (club, independent, or high school) she will benefit from and enjoy the most. The girls' gymnastics structure is set up to accommodate all levels of high school competition, including the very good gymnast who wishes to compete in the USGF competitive programs following the high school season. The top girls are not excluded from membership on their high school teams or from continuing into further competitive experience if their talent warrants it. The state meet is sanctioned by the USGF. The scores from the meet are treated as qualifying scores for the USGF state meet, and several of the high school gymnasts have qualified through the state competition to regional USGF meets. State high school tournament officials are selected from officials registered with the OHSAA, but these officials must have ratings from the Joint Certification of the NAGWS–USGF in order to become registered with the OHSAA. The meet referee and superior judges are nationally rated. Floor judges are selected from the highest ratings available in the state and registered with the OHSAA.

3. Every sport must have a method of scoring. In the past, it was thought that high school girls could not physically meet the standards set for higher levels of competition. However, it has been demonstrated in sport after sport that not only can high school girls train to physically execute at greater levels with no ill effect, but that the girls actually prefer the higher standards. The game of basketball with two dribbles and a pass became as exciting as the boys' games with changes in rules that allowed increased freedom on the court. Girls excelled at the more rigorous challenges of track and field. The FIG rules are the standards for scoring throughout the world. The perfect score of 10.0 is assumed for each competitor, and deductions are made for errors in execution and weaknesses in composition. Philosophically, the girls' gymnastics board could not take a step backward by changing the rules to allow higher scores for high school girls. It was felt that less rigorous judging would serve only as a temporary ego boost to some coaches and gymnasts and would be detrimental to the ultimate development of the competitor.

Ohio began at the lowest level, with scores in 1965 as low as 2.0. The girls who improved from a 2.0 to a 5.0 were as thrilled as if they had begun with a 4.0 and improved to a 6.0. The important factors are that there was individual improvement and that the implementation of the NAGWS–USGF national compulsory routines provided a way for all levels of competitors to achieve successful scores. An-

other benefit was the realistic appraisal of ability and weakness in order to train toward improvement.

OHSAA is working toward the goal of having high school coaches instruct their teams in knowledge of compositional requirements and judging factors. This is a difficult task, and it would be both unrealistic and undesirable to expect coaches to learn the differences in scoring between two sets of rules and then explain that an 8.0 on one level might only be worth a 6.5 to the rest of the world.

In thinking about the athlete it is necessary to be concerned about the end result—what happens to the girl when she leaves high school. Those who leave with aspirations of further competition are often discouraged when they must take a drop in score for the same type of performance. In some states where competition is allowed on both the high school team and outside teams at the same time, girls may see the difference in their scores from meet to meet and consequently not have a problem.

This author has had experience with girls who were scored with high, unrealistic scores. A very high percentage of these girls did not continue when finally confronted with "true" scores. They had actually compared their higher scores to the scores from the world level routines seen on television without realistically comparing their own abilities with what they were viewing. The discouragement of returning to a "true" score is often a factor in discontinuing the sport when the young athlete might have had the potential for some very good independent or intercollegiate experience.

Evaluation of Rules and the Autonomy of the High School Program

Ohio has made some rule changes for the benefit of the high school athlete. Most of these changes involve safety and the limited competitive season. For example, coaches are allowed to step in between the bars to spot. Coaches were allowed to step up to the balance beam to spot without the penalty listed in the Code of Points before this information was published in the national age group materials. In order to impart some stability to the season, any rule changes from the FIG are not implemented after the fall rule meetings have been held, unless the change would benefit all competitors a great deal. A separate mailing would then be made to coaches stating the change.

The state gymnastics board also received very good cooperation with judges and judges' training from the NAGWS—USGF personnel in the state. Gymnastics is a difficult sport to officiate, even under ideal conditions, and it takes years of experience to become a competent judge. With many minute differences in the deductions as well as changes in the difficulty ratings, it was the opinion of the

board that there would be many mistakes made during officiating if two sets of rules were used in the same state.

Ohio runs its program to be consistent both with the rules and policies for its high school athletes and with the sport of gymnastics. The conclusion drawn at this time by the OHSAA is that the most desirable overall condition is a single set of rules for judges, coaches, and gymnasts, from the beginner gymnast through the most advanced.

Intercollegiate Gymnastics for Women

CHIC JOHNSON

Chic Johnson received his B.S. and M.S. from Springfield College and his Ed.D from the University of Utah. He is presently Professor of Physical Education and Head Gymnastics Coach for Women at Southwest Missouri State University, Springfield. He is the USGF Elite Regional Head Coach for Region IV, AIAW Technical Coordinator, and Gymnastics Games Committee member.

The Association for Intercollegiate Athletics for Women (AIAW) is the governing body for all women's athletic competition engaged in by its member institutions. This organization is the largest governing body for intercollegiate sports in the United States.

Of the numerous activities sponsored by AIAW, the Women's Intercollegiate Gymnastics Championship is one of the most exciting, dynamic, and popular championship meets in the country. The AIAW Large College Gymnastics Championship is in its tenth year of operation, and the finals are held before packed audiences wherever the meet is located throughout the United States. The first Small College Championship was held in 1978.

The status of women's intercollegiate gymnastics has improved remarkably in the last four years, and the AIAW Large College Championship is now regarded as one of the major gymnastic meets in the country. With the phenomenal popularity of competitive gymnastics for women–there are over 300,000 competitive female gymnasts in the United States alone–it was only natural that the collegiate program would benefit significantly from the development of young gymnasts when they reached college age.

The format for the National AIAW Large College Gymnastics Championships, developed by the AIAW Gymnastics Committee, demands excellence at the national level. Qualifying teams and all-around specialists are selected through a network of qualification meets at the state and regional level. In addition to the qualification meets, there are minimum qualification scores and a maximum number of participants selected for the Championship Meets.

The emphasis in the AIAW Gymnastics Championship is on team performance. Only 16 teams and 24 all-around specialists are invited to the National Championships. Six gymnasts per event may compete for a team, with no more than two of these performers being

specialists. Four scores per event are totaled to determine the team's score for the meet. This reflects an emphasis on both the all-around performer as well as the depth of a team.

Individual all-around gymnasts must score a 34.00 (8.50 average) all-around score at the regional qualification meet, and teams must score 134.00 points (8.375 average for top four performers per event) to be considered for the National Championships. Following the regional qualification meets, the AIAW Gymnastics Committee then selects those teams and individual all-around performers who achieved the highest scores to represent their regions at the National Championships.

Despite an apparent "youth movement" in gymnastics, individuals representing the United States at the Montreal Olympics were either of college age at the time or are presently enrolled in a university. The collegiate gymnast reflects the sophistication, confidence, and composure of a mature, self-assured woman. Collegiate gymnastics holds great promise and innumerable opportunities for those who are ambitious and dedicated enough to assume the challenge of competitive gymnastics while pursuing their academic careers.

Selecting a College/University

How can a high school gymnastics coach or physical education teacher help a prospective college gymnast determine which college or university would benefit her the most? As this is one of the most significant decisions of her life, the coach should help her approach it with seriousness and intelligence rather than emotion. Initially she should order her priorities so that she can determine her goals—precisely what it is that she wants out of a college education.

There are a number of significant questions that the gymnast needs to relate to.

1. What is her primary purpose for attending a university? It is quite possible that either an education, gymnastics competition, or both may be logical responses. However, it is important that, regardless of the response, educational goals be developed. Attempt to ascertain what type of work she would enjoy. Those who are fortunate enough to know what their vocational interests are have an advantage in being able to search out institutions with a reputation in this area.

2. Does the institution provide educational opportunities and gymnastics competition consistent with her level of development as a competitive gymnast? This question requires some serious investigation on the part of the prospective student-athlete. First, the individual has to have a relatively good perspective of her aspiration/ability level. There are a number of colleges and universities sponsor-

ing competitive gymnastics programs today; some are consistently among the top 10 teams in the country, and some lack either the finances, facilities, equipment, leadership, or motivation to pursue such objectives. She should investigate the potential of the institution to maximize her abilities, acquire exposure, and achieve her goals and ambitions.

3. What is the background, experience, and reputation of the coach and coaching staff? With respect to this question, a number of other inquiries might be asked.

(a) Would a female or male coach be better for her particular needs?
(b) What is the ratio of coaches and gymnasts during the workout sessions? How much individual assistance is provided?
(c) What is the squad size? Would she be retained on the squad or dropped if she lacked the competency to perform up to the level of other gymnasts?
(d) What is the time, intensity, and duration demanded during the year? How long are the daily practices? How many days per week does the team work out? When does practice start in the fall and end in the spring?
(e) What is the philosophy of the coach relative to the use and development of all-around gymnasts versus specialists?
(f) What is the attitude reflected by the coach concerning the individual students? Do they have respect for the viability of the students as rational beings capable of acquiring the ability to formulate and make wise decisions for themselves, or does the gymnast represent only a score or so many points toward the team total?

Gymnastics coaches differ in degrees of competence, levels of integrity, moral fiber, intellect, emotional stability, and philosophical bent, and the gymnast should be made aware of potential pitfalls that may interfere with her aspirations as a competitive gymnast.

4. What are the facilities and equipment like?

(a) Does the institution have a permanent facility for gymnastics, or does equipment have to be set up and broken down each day?
(b) Is the practice facility situated in a location where there is minimal interference with other activities? Many practice sessions have to be canceled as a result of basketball games, intramurals, special events, and other university functions in a remarkably large number of schools. It is wise to discover how much autonomy and independence the gymnastics program has and whether interruptions will negatively affect the athlete's development.

(c) Does the equipment meet FIG specifications and the new certification standards established by the U.S. Gymnastics Safety Association?

(d) Is the equipment periodically updated so that current items such as padded beams, wood-covered fiberglass rails, and super boards are available to the gymnast?

(e) What type of safety and/or spotting devices are available? Gymnasts are learning new and difficult skills that have a potential danger for the performer if proper spotting devices are not present and skill in the use of these devices is not apparent. Items such as overhead traveling suspensions, pits, spotting tables, and sufficient mats are things to look for.

5. What is the attitude of the coaching staff, university administration, and local community toward the gymnastics program?

(a) Does the coaching staff demonstrate a major responsibility in the development of an educationally significant and successful program? Unfortunately a large number of institutions attempt to recruit gymnastics coaches from the ranks of graduate students, nonacademically qualified personnel, and paraprofessionals. These programs have an excessive turnover of personnel which can destroy the continuity and stability of the program.

(b) Does the university adequately financially support the gymnastics program? Is the budget sufficient to provide for a strong schedule, allowing travel that will ensure challenging and comparable competition?

(c) Are uniforms provided? Is floor exercise music individually designed, equipment updated and serviced, subsistence for room and board provided when gymnasts have to report early or remain over vacation intervals? These are financial obligations that a university must meet if it is truly interested in supporting a meaningful and worthwhile experience for the student-athlete.

(d) Are the local community and college campus appreciative of and knowledgeable about gymnastics, as reflected by attendance at home meets and respect for quality performances?

6. What type of financial assistance is provided for the student-athlete? Many universities have instituted a grant-in-aid or scholarship program for women athletes. This has provided a degree of financial assistance for qualified student-athletes but in some cases it has also served to confuse students who are comparatively naive concerning the financial commitment they assume when attending a university.

Institutions charge varying amounts of money for tuition, board, housing, etc. An institution may very well provide a relatively large program for financial aid based on athletic ability, but the expenses at that institution may be disproportionately high. The best guideline for a student to follow is to estimate the gross difference between the *amount* of the grant and the *actual expense* of attending that institution for one full year.

The maximum dollar amount that may be received by a student-athlete is that sum which totals tuition fees plus room and board at a given institution. *No other expenses* are permitted to be assumed under the policies for awarding grants-in-aid based on athletic ability, established by the AIAW governing body; however, a gymnast would be eligible to receive other financial aid available to any student at the college.

Prospective collegiate student-athletes are encouraged to become familiar with the *AIAW Handbook*. This manual is a valuable guide in helping to familiarize oneself with the policies and procedures of the administration of intercollegiate athletics. It explains fully the various requirements for awarding financial aid based on athletic ability, eligibility, letters of intent, athletic administration procedures, competitive policies, etc.*

Despite the fact that the AIAW has assumed full control of the governing and administration of collegiate gymnastics, the advent of Title IX, precipitating athletic grants for women athletes, has created numerous additional areas of supervision and control, combining to make the administration of women's athletics a phenomenally difficult and all-encompassing challenge. The student-athlete seeking participation in competitive gymnastics at the collegiate level should pursue her selection of an institution with discretion and caution. "Believe everything first by doubting" is sage advice in selecting a university where one will likely spend the next four years of one's life.

There are outstanding opportunities for college gymnasts of varying levels of ability to engage in significant experiences of an educationally sound and competitive nature in "the world's most beautiful sport." Gymnasts of international caliber are proliferating on the collegiate level, adding increased status, quality, and appeal as a spectacular competitive sport. The sport of gymnastics provides a remarkable medium for introspection and phenomenological development and a marvelous opportunity for gaining courage, composure, and character. The successful college gymnast is an autonomous, in-

*Copies of the *AIAW Handbook* as well as a high school brochure that summarizes the policies are available from AAHPER, Publications Sales, 1201 16th St., N.W., Washington, DC 20036.

dependent entity who pits her skill and prowness against both animate and inanimate objects in a continuing quest for self-discovery. The emergent individual reflects discipline, confidence, and a meritorious self-concept, devoid of delusions, self-deceit, and rationalization.

It is a grand experience to be able to participate in a sport that so singularly reflects the competitive-cooperative continuum. But keep in mind that athletics were designed for people, not people for athletics. The quality and character of a human being should never be sacrificed for points, victories, self-aggrandizement, or personal profit.

How To Become a Gymnastics Judge

VARINA FRENCH

Varina French received her B.S. and M.S. from Pacific University, Forest Grove, Oregon, where she is Associate Professor of Health and Physical Education. She is the NAGWS–USGF National Certification Coordinator, Past Vice-President for Women of the USGF, a member of the 1972 U.S. Olympic Gymnastics Committee, and a National Elite Judge.

Being a gymnastics judge allows one to experience gymnastics in various dimensions; it makes one rise to a challenge, demands exactness, contributes a sense of exhilaration from its beauty, and forces one to cope with fatigue and frustration. Most of all it permits a very close and special tie with some of the nicest people in the world–gymnasts, coaches, and one's fellow judges. If you wish to experience gymnastics in a unique way, then consider becoming a judge.

Once your decision has been made to pursue gymnastic judging, ask for assistance. Contact your local NAGWS officiating board or a USGF or NAWGJ state or regional chairperson. They will help you pursue the scheduled clinics and workshops that will assist you in learning the specific information, methods, and procedures required to be a judge. A good and respected judge is responsible for knowing the required compulsories. This means exact knowledge of all parts and their deductions. The FIG Code must be learned from cover to cover. You must be able to recognize the difficulties and understand the proper technique of the skills and have an appreciation of the beauty, originality, and risk involved in these skills. A big order? Yes, but take it one step at a time.

The first step is to gain the Apprentice rating. You must study (actually memorize) the Beginner Class III compulsory exercises by attending workshops and clinics organized for that purpose. Physical memorization is also important. "Walk" through the routine until you know it well, and study the deductions as you go. Find a gym and watch the gymnasts perform the routine. Do some "sideline" judging and become familiar with different styles that still fall inside the acceptable range of exactness. Once you feel confident that you know the routines, the deductions and the proper techniques, you are ready for the Class III exam.

To become eligible for a Class II rating–Associate or State (your second step) or a Class I rating–Regional or National (the final step), the same study plan as previously mentioned needs to be followed, with the FIG Code information added. Attending workshops and clinics is of great value, and the importance of gaining experience by actually judging cannot be overemphasized. Be *ready* before you test. If you need to retest, be sure to give yourself enough time to gain more practical experience and additional time to study. Before retesting be sure you are indeed *ready* for that retest.

It is important that you understand not only the technical qualities of gymnastics but also the humanistic qualities. The relationship between the judge and the coaches, gymnasts, and the public needs to be very positive and open. A pleasant attitude and a smiling face has always been a plus for the judge who possesses them. The relationship with yourself is also crucial. Believe in yourself, but believe in a humble way. The words of Edgar Guest are most appropriate to all who look ahead to becoming gymnastics judges.

"Believe in yourself and step out unafraid.
By misgivings and doubt be not easily swayed.
You've the right to succeed: the precision of skill
Which betokens the great you can earn if you will.
The wisdom of ages is yours if you'll heed,
But you've got to believe in yourself to succeed."

Good judging contributes much to competitive gymnastics. Just as a gymnast must work to develop and perfect, so must a judge. Happiness is not only being a judge, but being a good one.

Interpretation and Application of Changes in FIG Code of Points

(Revised January, 1978)

JACKIE FIE

Jackie Fie was a member of the US Olympic team in 1956, and has served as USGF Technical Chairperson since 1965. As a Brevet judge, she has judged at the Olympic Games in 1968, 1972 and 1976, and as head judge at the European Championships, 1977 and the World Cup, 1977. In 1976 she was elected to the FIG Women's Technical Committee for a four-year term. She is chairperson of the USGF–NAGWS Film Production Committee.

The article incorporates all significant rule changes and amendments for International, Elite, and USGF Junior Olympic Age Group competitions in the USA as they appear in the new 1978 *Corrections to the FIG Code of Points* and the 1975 edition of the *Code.*

The Elite Program of the USGF has incorporated all these rule changes into its current 1977-78 program.

The USGF Junior Olympic Age Group Program has incorporated the above rule changes into its current 1977-78 program with the exception of:

Part II. Compulsory Exercises, Part IV. D. Final competition in vaulting and E. Team vaulting. For a complete understanding of the Junior Olympic Age Group Program Rules, a copy of the new booklet for 1977-78 is necessary.

Space did not provide for listing of vault classifications and all medium and superior difficulties on bars, beam and floor. See 1975 *Code of Points* available from: USGF, Box 12713, Tucson, AZ 85732 ($10.00) and *Corrections and Small Changes in the Code Of Points* for January 1, 1978. Also see *USGF Supplement on FIG Difficulties Classification,* 1977 fall edition, ($1.00).

I. Distribution of the Ten Points in Judging Of the Optional Exercises (applicable to the uneven bars, balance beam and floor exercise)
   A. The optional exercises must include three elements of superior difficulty and four elements of medium difficulty. The medium difficulties can be replaced by elements of superior difficulty. However, two medium difficulties may not replace one superior difficulty.

B. Optional Formula – Ten-Point Distribution

1. Three elements of superior difficulty at .60 point each = 1.80 points
   Four elements of medium difficulty at .30 point each = 1.20 points
2. Composition at .50 and originality and value of the connections at 1.50 = 2.00 points
   Composition Total 5.00 points
3. Execution and amplitude = 4.00 points
4. General Impression = 1.00 points
   Execution Total 5.00 points

C. USGF redistribution of FIG formula for areas of composition and execution – effective for 1977-78 season.

Composition			
5.0 Points	– Difficulty 3 Superiors @ .6 each 4 Mediums @ .3 each	3.0	
	– Originality of all elements	0.30	
	– Technical value of connections	0.30	
	– Risk/Level of difficulty (formerly difficulty level of competition)	0.50	
	– Choice of elements (variation of structure groups, mount and dismount level of difficulty, repetition, series requirements, etc.)	0.50	
	– Distribution: order of elements	0.20	
	– Spacing/Placement of elements in relation to use of apparatus or floor	0.20	
	TOTAL		5.00
Execution			
5.0 Points	– Execution, Amplitude, Rhythm (deductions for specific and general faults-small, medium, and large errors)	4.00	
	– General Impression (elegance, maturity, poise, personality, projection)	0.50	
	– Virtuosity (ultimate in technique, amplitude and ease of execution)	0.20	
	– General Rhythm	0.30	
	TOTAL		10.00

*II. Compulsory Exercises (Elite Level only)

A. The Compulsory Exercise is evaluated from 0 to 10 points for each of the four events.

*B. The text of the international (Elite) exercises will not be accompanied by a list of specific deductions. The time duration for both beam and floor exercise will be published with the text of the exercises. All faults are to be penalized as indicated in the Table of General Faults and Penalties and Specific Deductions for each event in the FIG Code of Points.

*C. When a prescribed element is omitted in the exercise, the deduction will be:

For a superior difficulty	0.60 point
For a medium difficulty	0.30 point
For a basic difficulty (not listed in the Code of Points)	0.20 point

D. The compulsory elements may be reversed totally or in part. However, the direction of the exercise may not be changed or there will be a 0.2 deduction each time. When reversing an element on beam or on floor, it is permissible to add or eliminate up to two steps.

*III. Series – Definition and Application for Balance Beam and Floor Exercise

*A. A series is the total of all medium and superior elements executed in continuity without an intervening stop.

1. Medium difficulties executed in a series on the beam are not repetitions, but are counted as one superior difficulty.
2. Elements of superior difficulty executed in a series on the beam and floor are also not repetitions; they are counted as two or more superior difficulties.

*B. The series can be SIMPLE when the same element is repeated two or three times in succession.

Examples of SIMPLE series credited as one superior: (beam)

1. Two walkovers forward or two walkovers backward
2. Two repetitions of the same medium element turn
3. Two split leaps

Examples of SIMPLE series credited as two superiors: (beam)

1. Two one-arm walkovers forward or backward
2. Two flic-flacs
3. Two aerial walkovers forward
4. Two tuck somersaults backward

Examples of SIMPLE series credited as two or more superiors on Floor:

1. Two or more stretched somersaults backward

2. Roundoff, flic-flac, whipback, whipback (flic-flac without hand support)

C. The series can be compound when different elements from different structure groups are repeated in succession. When only one element in a COMPOUND series is a superior, the series is credited with one superior difficulty. However, when a COMPOUND series is composed of two or more superior difficulties, the series will have a value of two or more superior difficulties.

Examples of COMPOUND series credited as one superior on Beam:

1. Cartwheel ¼ turn outward, walkover forward
2. Backward roll to handstand step-out into walkover backward
3. One-arm walkover backward, tinsica backward
4. Walkover forward, aerial walkover
5. Two different medium leaps in succession
6. Walkover backward, flic-flac

Examples of COMPOUND series credited as two superiors on Beam:

1. One-arm walkover backward, walkover backward to split sit
2. One-arm cartwheel on far arm, aerial cartwheel
3. Valdez, walkover backward to handstand–lowering to clear straddle support
4. Press to cross handstand–walkover forward, kick to cross handstand with 180° turn into roll forward
5. Flic-flac, tuck somersault backward (salto)
6. Two different superior leaps in succession

Examples of COMPOUND series credited as two superiors on Floor:

1. Roundoff, two flic-flacs, somersault backward stretched (salto)
2. Roundoff, Arabian somersault forward, aerial walkover
3. Handspring, somersault forward, round-off, stretched somersault backward (salto)

*IV. Vault – Vaulting horse height is 120cm (USGF Juniors and children may lower to 110cm.)

A. The following vaults have been eliminated from the *FIG Code of Points* (Numbers indicated are from the 1970 "old" *Code*)

#1 – Straddle (Horizontal)
*#2 – Layout Squat (8.0)
*#3 – Layout Straddle (8.5)
#4 – Stoop (Horizontal)
*#5 – Layout Stoop (8.5)
#8 – High Front Vault through Handstand
#14 – Handstand ¼ turn

* These vaults have been assigned values as indicated by the WTC USGF for use in the Age Group Program.
*USGF values of other lower level vaults are:
Handspring-½ turn (8.8)
½ turn on-Handspring (8.8)

*B. New vault evaluations are as follows:

#1 – Hecht 9.40 points	#7 – Cartwheel-½ turn 9.20
#3 – Handspring 9.20 points	#8 – Cartwheel-¾ turn 9.40
#4 – Yamashita 9.40 points	#12 – ½ on-½ off 9.40 points
#5 – Giant cartwheel 9.0 points	#16 – Yamashita-½ turn 9.60
#6 – Cartwheel-¼ turn 9.0 points	

*C. New Vault Numbers
#22 and 24 = 22
#23 and 25 = 23
#26 and 27 = 26
The ¼ turn on and ½ turn on Tsukahara vaults are now evaluated as the same vault. #19–handspring-1½ tucked and also piked somersaults forward is the same vault. #30 indicates any vault that does not appear in the Code.

*D. Regulations for the FINAL competition in vaulting: (Elite level only)
1. The gymnast must perform two different vaults.
2. The counting mark will be the average mark of both vaults.
3. The gymnast is expected to perform two vaults. When she executes only one vault, the valid counting mark will be 50% of the score of the performed vault.
4. When the gymnast performs the same vault twice, the second vault is evaluated as 0, and the counting mark will be 50% of the average of the first vault.
5. Vault #'s 22, 23, 24, and 25 will be evaluated as the same vault #24. Therefore tucks and pikes will be the same vault in FINALS.
NOTE: Complete 1977-78 USGF Elite Vaulting Regulations available from USGF office.

E. Team Vaulting
Of the 12 vaults executed by each team not more than 6 may be the same. The penalty is 0.3 for each vault in excess of 6 that is the same.

F. Penalties for landings (applicable to vaulting, floor exercise, balance beam and uneven bars for both compulsory and optional exercises)

1. Fall from the apparatus or during the dismount	0.5 point
2. Fall on the buttocks or knees	0.5 point
3. Fall against the apparatus	0.5 point

4. Distinct support with one or two hands — 0.5 point
5. Touching the floor with one or two hands — 0.3 point
6. Steps and hops — 0.1-0.2 point

*G. Vaulting Penalties and Deductions – General

First flight phase – all 5 groups

1. Insufficient pre-flight according to the technique of the vault — up to 1.00 point
2. Body bent — up to 0.50 point
3. Legs bent, straddled or open — up to 0.50 point

Support phase – all 5 groups

1. Too long in support — 0.20 point
2. Support with arched body — up to 0.30 point
3. Arms slightly bent — 0.20 point
4. Arms fully bent — 1.00 point

Second flight phase – all 5 groups

1. Insufficient height — up to 0.50 point
2. Insufficient stretch of body before landing — up to 0.50 point
3. Poor direction — up to 0.50 point
4. Poor body position (legs bent, straddled or open) — up to 0.50 point
5. Turn too early or too late — 0.30 point
6. Turn not completed — 0.50 point

USGF additions –

*7. Insufficient distance — up to 0.50 point
*8. Lack of dynamics — up to 0.50 point

*H. Vaulting Penalties and Deductions – Specific

Group I – Straight (Upright) Vaults (Nr. 1&2)

1. Body under horizontal in first flight phase — up to 1.00 point
2. Body piked too much in first flight phase — up to 0.50 point
3. Support alternate — 0.30 point
4. Insufficient push-off — up to 1.00 point
5. Touching horse with feet — 0.50 point

USGF Additions –

*6. Shoulders too far forward in support — 0.30-0.50 point
*7. Piking in first phase 45° - 90° is a stoop vault — Wrong Vault - 0 Elite Level

Group II – Handsprings, Yamashita (Nr. 3&4)

1. Arched or piked body during first flight phase — up to 0.50 point
2. Support or repulsion alternate — 0.30 point
3. Arched or piked in second flight phase (Hndspr) — up to 0.50 point
4. Insufficient angle or too early an angle (Yama) — 0.50 point

Group III – Vault with turns around the Longitudinal Axis (Nr. 5 to 18)

1. Arched during first or second flight phase	up to 0.30 point
2. Poor body position during the turn	up to 0.50 point

Group IV – Vaults with turns around the Horizontal Axis (Nr. 19 to 21)

1. Insufficient tuck or pike movement	0.30 point
2. Technical fault in the turn	0.30 point
3. Legs opened during the turn	up to 0.50 point

Group V – Vaults with combinations of turns around more than one body axis (Nr. 22 to 29)

1. Incorrect support	0.30 point
2. Turns too soon or too late	0.30 point
3. Insufficient tuck or pike	0.30 point
4. Legs opened during the turn	up to 0.50 point

*V. Uneven Bars – New distance between the bars is 55-88 cm with a base at 70 cm (Pending 1978 FIG approval to 90 cm)

*A. Dismounts with push-off from the feet (saltos) starting from a straight or crouched vertical position are not allowed if preceded by a stop.

B. From a straight or crouched position on the low bar to establishment of a handstand position on the high bar will be considered as a medium difficulty. A ½ pirouette in the handstand position into another element makes the element a superior.

C. From a straight or crouched position on the low bar, using a second spring to continue the exercise, will be considered as an intermediate swing with a penalty of 0.50 point.

D. The ¾ sole circle forward to somersault backward dismount is a superior difficulty.

E. Penalties: (1975 Edition)

1. Release of one hand with supplementary support of foot	0.50 point
2. Release of one hand without supplementary support	0.30 point
3. Running under the apparatus after completion of the exercise	0.30 point
4. Stop in the exercise each time	0.20 point
5. Dismount from a stationary position	0.40 point

*F. Eliminate Deductions No. 11 – "Running underneath apparatus after completion of exercise"

*G. Difficulties (Corrections)

Omit: Page 29, No. 6 medium (already appears on pg. 37-No5M)

Change: Page 30 No. 8 Superior ". . .straddle cut backward to

catch in hang on HB with immediate grip change to hang on LB."

Omit: Page 45, No. 1 Superior (already appears on pg. 28, No. 3S)

VI. Balance Beam – It is forbidden to use chalk or resin on the covered beam.

A. The time duration is as follows:
1:15 minutes (75 seconds) minimum to 1:35 minutes (95 seconds) maximum.

B. Compositional regulations for the optional exercise are:
1. The same element may be performed only once. The element may be performed in a series or as a single element.
2. An element which is already featured in a series and which is presented as an independent element in the exact form will be considered a repetition. The penalty will be 0.20 point. However, it is permissible for the same element to be presented in a modified form from a different starting position or into another possible exit.
3. An unnecessary lack of continuity between the elements of a series will incur a penalty of up to 0.20 point.
4. Two to three static elements are still allowed, but not before or after a difficult acrobatic element. The penalty will be 0.20 point each time.
5. A series is not mandatory for the beam exercise. The exercise must, however, contain the following minimum elements:
3 superior and 4 medium elements including a mount, dismount, 1 large leap, 1 full turn, and 3 acrobatic elements.

C. Penalties: (1975 Edition)

1. One full turn missing	0.20 point
2. One large leap missing	0.20 point
3. Hand support to maintain balance	0.50 point
4. Hand touch to maintain balance	0.30 point
5. Foot against side of the beam for balance	0.20 point

*D. Difficulties (Corrections)

Omit: Page 61, No. 1 Medium
Add to: Page 62, No. 5 Medium – ". . . jump from both feet"
Omit: Page 63, No. 7 Medium
Omit: Page 65, No. 1-3 Medium
Omit: Page 66, No. 1 Superior
Add to: Page 67, No. 4 Medium – "All turns 360° on one leg are medium"
Change: Page 75, No. 5 superior – Instead of 540°, now 360°

Add to: Page 76, No. 1-3 superior – "All somersaults, aerial cartwheels, aerial walkovers forward, backward and sidewards from any connection are superior difficulties.

VII. Floor Exercise

A. Refer to Series Part III, A., B., C.

B. Penalties: (1975 Edition)

1. Hand support on the floor for balance	0.50 point
2. Hand touch on floor for balance	0.30 point
3. Absence of acrobatic series (2 required)	0.20 point
4. Not ending with music	0.30 point
5. Pianist aids gymnast	0.20 each time
6. Beginning of exercise missed by personal error	0.50 point
7. Start of exercise without music	0.20 point

*D. Difficulties (Corrections)

Change: Page 82, No. 1 and 2 Superior – Instead of 1-10, not "2-10".

Omit: Page 87-88, No. 1, 2, 5, 6 Medium

Omit: Page 87, No. 1, 2 Superior

Omit: Page 89, No. 1 Superior

Add to: Page 89, No. 2 Medium – ". . at least 540°"

Add to: Page 89, No. 3 Medium – ". . at least 360°"

Add to: Page 90, No. 6 Medium – ". . at least 360°"

Omit: Page 91, No. 1, 2, 4 Medium

Omit: Page 91, No. 1-4 Superior

Add to: Page 102, No. 2-6 Superior – "All Series are Superior difficulties"

Add to: Page 108, No. 7 & 8 Superior – "are 2 superior difficulties"

VIII. Faults Related to Behavior of Coach and Gymnast

A. Coaching Faults

1. Assistance from coach during exercise	1.00 point
2. Assistance during landing	0.50 point
3. Assistance during vault	Vault Void
4. Coach between board and horse	0.50 point
5. Coach between rails or runs under apparatus	0.50 point
6. Coach on podium during beam or floor (Coach may remove board and position mat for landing)	0.50 point
7. Coach talks to gymnast during exercise (Coach may talk to gymnast after fall from apparatus, if gymnast appears injured)	0.50 point
8. Coach gives signals to gymnast	0.30 point

B. Behavior of Gymnast

1. Lack of presentation to head judge before or after the exercise — 0.20 point
2. Leaving competition area without permission of head judge — 0.50 point
3. Starting exercise when red signal is flashed — Exercise Void
4. Absent in competition Hall without permission of head judge — Disqualification
5. Warming up when green light is on — 0.50 point

*IX. New springboard regulations:

The springboard for the Uneven Bars and Balance Beam may be placed on one or both mats for mounting. (2 mats at 6 cm each not to exceed 12 cm, if stable.)

Gymnastics Audiovisual Aids

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Records

Many record companies now have numerous records for floor exercise, modern rhythmic gymnastics, physical education classes or general rhythmic programs. Contact any of the following companies for complete catalogs:

Hoctor Dance Records, Inc., P.O. Box 38, Waldwick, NJ 07463

Statler Records, Inc., Dept. IG 1795 Express Dr. North, Smithtown, NY 11787

Orion Records, Inc., 614 Davis St., Evanston, IL 60436

Kimbo Educational Records, Box 55, Deal, NJ 07723

WM Production, P.O. Box 10573, Denver, CO 80210

Hugo Sartorello, 5058 North 83rd St., Scottsdale, AZ 85253

Taffy's, 701 Beta Dr., Cleveland, OH 44143

Films

Some of the commercial sources of films may be obtained from the following sources:

AAHPER, 1201 16th St., N.W., Washington, DC 20036

Association Films, Inc., 561 Hill Grove Ave., La Grange, IL 60525

Frank Endo, 12200 South Berendo Ave., Los Angeles, CA 90044

Abie Grossfeld, Gymnastics Coach, Southern Connecticut State College, New Haven, CT 06515

Donn Clegg, 501 South Highland Ave., Champaign, IL 61820

Gymnastics Aides, Inc., Northbridge, MA 01534

Sports Film Library, U.S. Olympic Committee, Olympic House, 57 Park Ave., New York, NY 10016

Glenn Sundby, 410 Broadway, Santa Monica, CA 90406

United States Gymnastics Federation, P.O. Box 12713, Tucson, AZ 85732

Wall Charts and Pictures

AMF American Athletic Equipment Division, 200 American Ave., Jefferson, IA 50120

Nissen Corporation, 930 27th Avenue S.W., Cedar Rapids, IA 52406

Sundby Sports Publications, P.O. Box 110, Santa Monica, CA 90406

WM Productions, P.O. Box 10573, Denver, CO 80210

Gymnastics Aids, Northbridge, MA 01534

Sportswomen, Market Place, P.O. Box 1293, Los Altos, CA 94022

Burgess Publishing Company, Minneapolis, MN 55435

United States Gymnastics Federation, P.O. Box 12713, Tucson, AZ 85732

Annotated Gymnastics Bibliography

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General Sources

Baley, James A. *Handbook of Gymnastics in the Schools.* Boston: Allyn and Bacon, 1974. Basic book covering history teaching principles, equipment, public relations, skills and lead-up activities.

Boone, William T. *Gymnastics.* W. Nayack, NY: Parker Publishing Co., Inc., 1976. An illustrated handbook of gymnastics, tumbling and trampoline.

Cooper, Phyllis. *Feminine Gymnastics.* Minneapolis, MN: Burgess Publishing Co., 1973. A guide for teachers and coaches, methods of teaching and evaluating, skills analysis, spotting. Good coverage of dance with excellent transitions between dance and tumbling.

Kjeldson, Kitty. *Women's Gymnastics.* Boston: Allyn and Bacon, 1975. Basic concepts and skills in physical activity.

Morin, Lyn. *Enjoying Gymnastics.* Sioux City, IA: Globe Theatrical Supply. Basic gymnastic exercises with sequential drawings of skills.

Ryan, Frank. *Gymnastics for Girls.* New York, NY: Viking Press, 1976. More a pictorial book for the young. There is very little writing. Sequences showing spotting are very well done, however.

Ryser, Otto. *A Manual for Tumbling and Apparatus Stunts.* Dubuque, IA: Wm. C. Brown Publishers, 1976. A book covering organization of classes with a chapter devoted to the conceptualization of gymnastics. Skills for men and women, as well as trampoline are covered.

Salmela, John H. *The Advanced Study of Gymnastics.* Springfield, IL: Charles C. Thomas, nd. Contains contributions from 20 well-known gymnastics coaches and writers. Is a final result of the Gymnastic Symposium held at Laval in 1974.

Schmid, Andrea B. and Drury, Blanche. *Gymnastics for Women.* Palo Alto, CA: Mayfield Publishing Co., 1977. A book cover-

ing the history of gymnastics for women in the United States, warm-up and conditioning programs, dance, modern rhythmic gymnastics, artistic gymnastics, trampoline, curriculum planning, holding meets, judging.

Sjursen. *Balance Beam.* Sioux City, IA: Globe Theatrical Supply. Beginning through advanced gymnastic skills covered with combinations for routines.

Sjursen. *Girl's Gymnastics Workbook.* Sioux City, IA: Globe Theatrical Supply. A beginner through intermediate level gymnastics workbook for the elementary and secondary school child.

Sjursen. *Uneven Bars.* Sioux City, IA: Globe Theatrical Supply. Beginner through advance skill levels covered with combinations for routines.

Foreign Literature

Schiegl, T.G. *Impression Gymnastique.* Stuttgart, W. Germany: Sport Verlag und Werbung GmbH., nd. A pictorial book on the Sixth Gymnaestrada-1975 in Munich with selected writings from important poets, philosophers and artists. Written in five languages. A book for the modern rhythmic gymnast.

Miscellaneous Sources

Anderson, Bob and Jean. *Stretching.* An illustrated text with specific stretch routines for each joint complex. Order from authors, P.O. Box 1002, Englewood, CO 80110.

Arnheim, Daniel. *Dance Injuries: Their Prevention and Cure.* St. Louis, MO: C.V. Mosby, 1975. The newest insights of kinesiology, injury prevention, conditioning and training.

Darden, Ellington. *Nutrition and Performance.* Athletic Press. Covers such topics as shortage of breath, easy weight gain, caloric lists, the feminine athlete.

Gault, Jim and Grant, Jack. *The World of Women's Gymnastics.* Millbrae, CA: Celestial Arts. A book covering parental influence, overweight gymnasts, judging, choreography, gymnastics for beginner through advanced levels. Illustrated with sequence shots.

Nossen, Steffi. *Dance Exercises for Gymnasts.* Smithtown, NY: Statler Records, Inc. Elementary gymnastics through the use of dance technique.

Treiber, Margit. *1975 National Collegiate Directory: Women's Gymnastics.* Directory of universities and colleges offering courses and/or competitive women's gymnastics and athletic scholarships for gymnasts. Order from the author, Indiana State University, Women's Physical Education Department, Terre Haute, IN 47809.

Wakefield, Francis et al. *Track and Field Fundamentals for Girls and Women.* St. Louis, MO: Mosby, 1973. A book that defines sprinting and long jumping.

Periodicals

Canadian Gymnastics Federation Bulletin. Canadian Gymnastics Federation, 11 Floor, 33 River Rd., Vanier, Ontario K1L 8 B9 Canada.

Dance Magazine. DANAD Publishing Co., Inc. 10 Columbus Circle, New York, NY 10019.

Gymnast of America. P.O. Box 1310, Durango, CO 81301.

International Gymnast Magazine. Sundby Publication, 410 Broadway, Santa Monica, CA 90401.

Journal of Applied Nutrition. International College of Applied Nutrition, Box 386, Labra, CA 90631.

Journal of Applied Physiology. American Physiology Society, 9650 Rockville Pike, Bethesda, MD 20014.

Track Technique News. P.O. Box 296, Los Altos, CA

Women's Gymnastics News. O.K. Fan Club, Box 75072, Los Angeles, CA 90075.

Materials Available from USGF*

FIG Code of Points for Women. Official FIG, includes figures for difficulty ratings 1975 edition.

FIG Measurements and Dimensions. 1974 edition, official FIG booklet on all diagrams and measurements for men's and women's equipment.

FIG Quarterly Bulletin. Official publication of the FIG, sent directly from Switzerland, valuable to all in gymnastics.

Modern Gymnastics: Code of Points.

Modern Gymnastics: Compulsories for Class I, II, III. By Mildred Prchal.

National Compulsory Routines, Girls. Official USGF–NAGWS routines for girls, three levels of routines now being used for nationwide school, college, university and post graduate competition 1975-1980 edition.

USGF Age Group Gymnastics Workbook. Complete with routines for boys and girls, ages 6 to 18. Stick figures and built-in grading system for classroom work.

USGF Gymnastics News. Official word from USGF National office, listing new books and services, technical changes and what's newsworthy on a national scale.

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*Order materials from the United States Gymnastics Federation, Box 12713, Tucson, Arizona 85711

USGF Women's Committee Bulletin. Members of the USGF Women's Committee receive periodic news information as to rule changes and interpretations; local, regional and national competitions and workshops; and judges' training and certification. Membership also includes, *USGF News.* Order from Marlene Bene, USGF, Box 12713, Tucson, AZ 85711.

Guidance for the Instruction of International Judges of Women's Artistic Gymnastics. This booklet is designed to aid in the thorough and systematic training of judges.

Official World and Olympic Compulsory Exercises for Women. The official drawings, text, and music of the compulsory exercises for the World Championships in 1978 and the Olympic Games of 1980.

Supplement to FIG Women's Code of Points. USGF supplement to *FIG Code of Points for Women.* Difficulties classification.

USGF Rules and Policies Book for Women. All rules needed to conduct USGF competition. Prepared by the USGF Women's Technical Committee.

Materials Available from National Association of Women's Gymnastics Judges**

Listings of Certified Judges (names, address, ratings)

1. National list
2. Regional list (USGF regions I through VIII. Designate the region request when ordering.)
3. State list

Modern Rhythmic Gymnastics Sources

Balazs, Eva. *Gymnastique Moderne.* Waldwick, NJ: Hoctor Publications. A series of four books for a complete study in modern gymnastics. Basic musical terms, rhythm aspects of movement, class organization, judging and history. Book 1, *Rhythmic Rope Jumping Book;* 2. *Rhythmic Gymnastics with Hoops;* Book 3, *Rhythmic Gymnastics with Balls;* Book 4, *Rhythmic Gymnastics with Indian Clubs, Streamers, Shawls, and Pennants.*

Brown, Margaret and Betty K. Sommer. *Movement Education: Its Evolution and a Modern Approach.* Reading, MA: Addison-Wesley Pub. Co., 1969. This book contains many excellent exercises for the development of total body movements, as well as exercises and movements with balls, ropes, hoops and scarves for the beginning and intermediate modern gymnast. It has an

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excellent historical overview of some of the early leaders of rhythmic gymnastics.

Greathouse, Helena. *Competitive Rhythmic Gymnastics. Introductory Lessons.* Waldwick, NJ: Hoctor Publications, 1975. This book presents the most fundamental skills in rhythmic gymnastics, covering such topics as: drill exercises, fundamental dance steps, ballet exercises at the barre, acrobatic exercises, dance combinations and relaxation exercises.

Koop, Evelyn. *Modern Rhythmic Gymnastics. A Technical Handbook.* Scarborough, Ontario, Canada: A and A Printing Co. This fully illustrated handbook on modern gymnastics provides step-by-step description of exercises with ball, hoop, ribbon, rope and free exercise with representative illustrations.

Norman, Randi. *Gymnastics for Girls and Women.* Dubuque, IA: Wm. C. Brown, Co., Pub., 1965. The greater part of this book is devoted to rhythmic movements without apparatus and work with rhythm balls, with 20 complete programs of free movement, which is excellent for basic training in total body movement and can be used as warm-ups.

Provanik, Marie and Norma Zabka. *Gymnastic Activities with Hand Apparatus.* Minneapolis: Burgess Pub., Co. 1965. This book is to come out in the near future with a new edition containing rhythmic exercises with hoops, ropes and balls for elementary school children with exercises according to age.

Schmid, Andrea. *Modern Rhythmic Gymnastics.* Palo Alto, CA: Mayfield Pub. Co., 1975. This book covers the entire scope of modern gymnastics with skills ranging from basic to advanced, as well as movement combinations for all hand apparatus. Each chapter discusses techniques, rules for individuals and group competition and competition rules in general.

Modern Rhythmic Gymnastic Books with Records

Hoyman, Annelis S. *Rhythmic Rope Jumping.* Long Branch, NJ: Kimbo Educational, 1966. This book, which is accompanied by a LP, includes general instruction on use of rope. There are more than 160 exercises ranging from basic techniques to more advanced combinations of steps, swings, partner work and group work.

———. *Ball Gymnastics.* Long Branch, NJ: Kimbo Educational, 1967. Includes history of ball gymnastics, techniques, use of music, apparatus, skills of bouncing, rolling, swinging, throwing, and catching the ball with or without step combinations. There are partner exercises and group work.

———. *Modern Gymnastics with Ribbons.* Long Branch, NJ: Kimbo Educational, 1975. This book includes techniques for waves, spirals,

swings, circles, figure 8's and mills with apparatus. These skills range from simple to more complicated movements, rhythmic patterns and sequences.

_____. *Rhythmic Gymnastics (hoops).* Long Branch, NJ: Kimbo Educational, 1968. Includes terminology and explanation of techniques used with apparatus. There are exercises of rolling, swinging, circling, throwing and catching, progressing from beginning to intermediate levels.

_____. *Rhythmic Gymnastics (Indian Clubs).* Long Branch, NJ: Kimbo Educational, 1968. Contains mostly exercise techniques for one club and a few exercises for two clubs.

1975-80* National Compulsory Routines For Girls

*New age group compulsories will be developed by May 1, 1980.

All compulsory routine drawings in this section were done by James Stephenson.

GENERAL FAULTS AND PENALTIES FOR BALANCE BEAM

		Up to:
I.	**Exactness of Parts**	
	1. Changing or omitting a small part	0.1
	2. Changing or omitting a series of connections	0.3
	3. Changing or omitting a major element	0.5–1.0 as indicated
II.	**Exactness of Rhythm**	
	1. Lack of continuity between connections (small steps, kicks, hops, turns, jumps and leaps).	0.1 each time
	2. Improper rhythm during acrobatic or tumbling elements	0.2
	3. Stopping before or after major elements	0.2 each time
III.	**Placement of Beam Elements**	
	1. Small error in spacing of connections	0.1
	2. Improper spacing of elements on beam	0.2
IV.	**Execution – Technical Faults**	
	1. Bent arms	0.2
	2. Bent knees	0.2
	3. Legs apart	0.2
	4. Insufficient split or separation of legs	0.2
	5. Failure to contract body where indicated	0.1
	6. Failure to stretch or extend body where indicated	0.1
	7. Loss of balance – follow small, medium and large errors on beam	0.1 small 0.2 medium 0.3 large 0.5 fall
V.	**Amplitude**	
	1. Insufficient amplitude on small leaps, hops and jumps	0.1
	2. Insufficient amplitude on large leaps, hops and jumps	0.2
	3. Insufficient amplitude on acrobatics and tumbling	0.2
	4. Steps and turns not on balls of feet where indicated	0.2
VI.	**Elegance of the gymnast**	
	1. Follow small, medium and large errors	0.2 small 0.4 medium 0.5 large
VII.	**Coordination of arms and legs**	
	1. Lack of coordination on supple body movements	0.1
	2. Lack of coordination of arms and legs on connections	0.1
VIII.	**Lightness**	
	1. Lack of lightness on small hops, leaps, jumps	0.1
	2. Lack of lightness on large hops, leaps, jumps	0.2
	3. Lack of lightness on acrobatics and tumbling elements	0.2

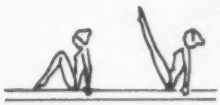
Balance Beam-
BEGINNING-Class III

I-1

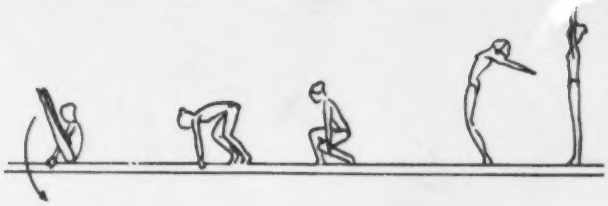
Place the board oblique to the beam wherever necessary to make the first phrase finish at the end of the beam. The mount may be executed to the right or left. The description will be to the right. Start running from the right side of the beam. Take off the left foot and thrust the right leg straight over the beam, followed by the left foot to a stag sit on the beam, left leg bent, right leg stretched backward and downward. SCISSOR MOUNT TO A STAG SIT.

2 Place the right hand on the beam during the mount and finish with the left hand placed forward on the beam (look forward and upward).

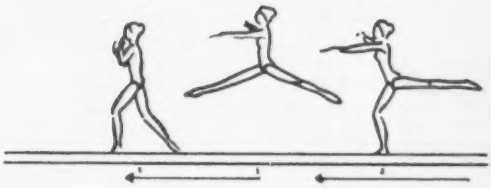
3 Without stopping make a 1/2 turn to the right to a stag sit with the right leg bent and the left leg stretched backward (only mark the position, do not hold). Leave the right hand on the beam. As the left arm circles forward from downward to upward the body is contracting slightly forward and extending.



4 Place both hands behind the body while raising both legs to a tucked V-sit and then extending to a piked **V-SIT.** From this part of the routine, perform it as written or in reverse.

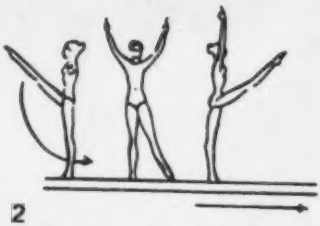


5 Straddle the legs and place the hands forward on the beam. Whip the legs backward to a squat position on the beam landing with the right leg in front. WHIP UP TO A SQUAT POSITION. Extending the body in a body wave motion, bring the arms backward and upward to an erect stand finishing with the arms to the upward, sideward oblique.



II-1 Step left crossing the arms in front of the body. A small stride leap onto the right leg. The left arm is forward to the horizontal, the right arm is lateral. Land with the right leg bent and the left leg stretched backward. The legs should separate 90° to receive no deduction during the leap.

79



2

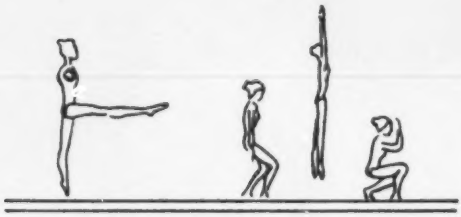
Step left, arms lateral. Kick the right leg forward to the horizontal or above. Swing the right leg backward and execute a 1/2 pivot turn to the right on the ball of the foot. Finish with the right leg forward. **BACKWARD SWING TURN.** Bring the arms curved above the head during the turn.

III-1 Lunge forward onto the right leg. Simultaneously push both arms sideward down to the sides of the body, forward with a contraction to a curved position over the head, body extended. Then push the left arm to the lateral, head looking left, and then the right arm to the lateral, head looking right.

2 Reach forward and place the hands on the beam into a **FORWARD ROLL.**

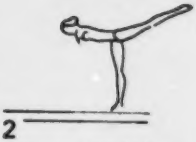
3 As soon as the feet push off the beam, bring the legs together in a straight leg pike position. Walk out onto the left foot and then the right pointing the right leg forward with a slight knee bend. Weight is on the left leg. The left arm is at the forward, downward oblique and the right arm is at the backward, upward oblique.

4 Stand onto the right leg and lift the left leg bent, knee forward placing the point of the left foot against the right knee. Circle the left arm forward, upward and backward to finish at the backward, downward oblique. Circle the right arm backward, downward, forward and upward to finish at the upward, forward oblique. Move the arms simultaneously. Contract and extend the body slightly throughout the movement.

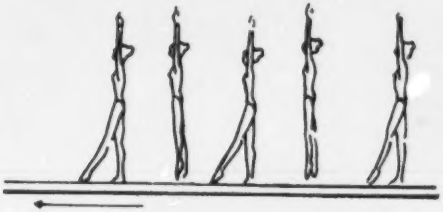


IV-1 Step left and kick the right leg forward with a jump to both feet, landing in a semi-squat position (right foot in front). The arms thrust sharply to the lateral on the jump and downward to the sides of the body on the squat position. **PLAIN JUMP** upward off both feet (right foot closes tightly in front of left) and land back in a deep squat position with the right leg in front. Arms vertical on the jump. Bend the elbows on the landing sharply (90° bend) and pull them to the horizontal, palms facing the body.

V-1 Make a ½ **TURN IN A SQUAT POSITION** to the left finishing with the left foot in front. Circle both arms downward to the sides of the body, backward slightly and around to the side laterally, leading with the back of the wrists. Pull the arms to a crossed position in front of the body.



2 Rise to a **SCALE** on the right leg. Arms optional. The scale must be above horizontal. Mark the scale for two counts.



VI-1 **TWO CHASSES** on the left foot (L, R, L, R). The arms are curved over the head.

2 Step forward left to a curtsy. The right toe is pointed backward on the beam and both legs are bent. The body is extended and twisted slightly to the left. The arms push forward and downward to the backward, downward oblique.

VII-1 Step forward right on the toes making a 1/4 turn to the left and close the left foot beside the right foot on the toes. Bring the right arm to the vertical, palm inward. The left hand is placed on the left hip.

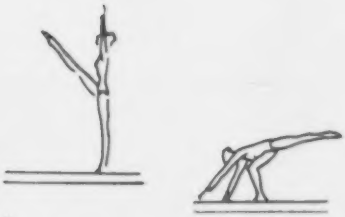
2 Make a 1/4 turn to the right to a plié position (semi-squat). Both hands on the hips.

3

Lift the right leg forward to the horizontal, both arms forward to the horizontal.

VIII-1 Sit down on the left leg into a **BACKWARD ROLL** to both knees. As the roll starts, pull both feet together in a pike position.

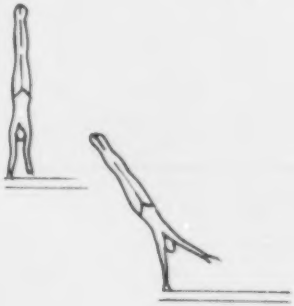
2 Leave the hands on the beam. Taking support on the hands, lift off the knees to a pike position and finish in a squat on the feet with the right foot in front. Contract and extend to a stand with the arms coming forward and upward to the upward, sideward oblique.



IX-1

Either kick or step(s) (one or two) and kick either leg forward and upward above horizontal. The arms go down to the sides of the body and thrust forward and upward to the vertical.

2



ROUND-OFF DISMOUNT off the end of the beam to a stand facing the beam. Ideally the dismount should be straight body all the way to the landing.

84

Except for the examples in the routine, the routine can only be reversed as a whole.

SPECIFIC PENALTIES FOR BEGINNING BALANCE BEAM-CLASS III

I.	**Scissor mount to stag sit, 1/2 turn, V s.., whip to squat**	
	1. Off balance or adjustment of the body when landing in the stag sit	Up to 0.2
	4. V sit without amplitude	Up to 0.2
	5. Body not free during the swing to the squat	0.2
II.	**Stride leap, swing turn**	
	1. Incorrect positioning on landing (front leg plié back leg stretched backward)	0.1
III.	**Lunge, forward roll, stand, pose**	
	1. Lunge position incorrect (front leg should be bent, back leg should be straight)	0.1
	3. Legs not in a pike position as the feet push off into the roll	0.2
	3. Roll not continuous	0.3
IV.	**Kick jump, plain jump**	
	1. Feet incorrect in the air on plain jump (one in front one in back and closed together)	0.1
V.	**Squat turn, scale**	
	2. Scale not at horizontal	0.1
	2. Not marked for two counts	0.1
VI.	**Chasse, chasse, curtsey**	
	1. Feet incorrect in the air on chasses (one in front, one in back and closed together)	0.1 each time
VII.	**1/4 turn, 1/4 turn**	
	1. 1/4 turn not completed	0.1 both turns
	2. 1/4 turn not completed	
	3. Forward leg not at horizontal	0.1
VIII.	**Back roll, squat**	
	1. Sit uncertain	0.1
	1. Use of hands when sitting	0.3
	1. Roll not continuous	0.3
	1. Legs not in pike position as the roll starts	0.2
	1. Shoulder roll replacing a backward roll	0.5
IX.	**Round Off Dismount**	
	1. Hands simultaneously placed for round off	0.2
	1. Legs not together when the body reached vertical	Up to 0.2
	1. Body not passing through the vertical	0.2
	1. Body bent in flight	0.2
	1. No push off	0.2
	1. 1/4 turn incorrect on round off	0.1

All other deductions according to FIG Code of Points

85

Those elements listed below are considered major elements and will draw a 0.5 point deduction if omitted or changed.

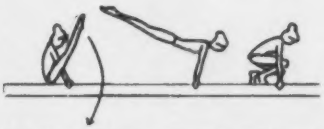
I. Mount – Scissor mount to stag sit
II. Stride leap
III. Forward roll
IV. Straight jump
V. Scale
VIII. Backward roll
IX. Dismount – roundoff

80

Balance Beam-
INTERMEDIATE-Class II

I-1

Place the board at the end of the beam. Run, **FORWARD ROLL MOUNT.**



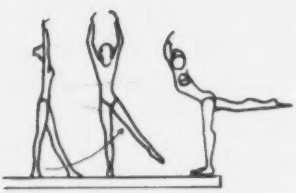
2 Straddle the legs and place the hands forward on the beam. Whip the legs to a horizontal position (legs together) before bending the knees into a squat with the right leg in front. **WHIP UP TO A SQUAT POSITION.**

3 Extending the body in a body wave motion, bring the arms backward and upward to an erect stand finishing with the arms to the upward, sideward oblique.

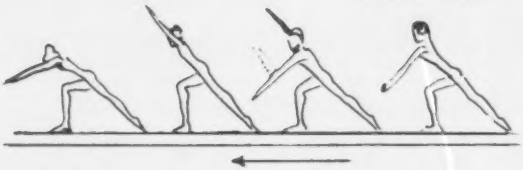
II-1

Step left into a small stride leap onto the right leg. (This is a very small leap.) Arms lateral.

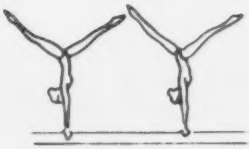
2 Step left, crossing the arms in front of the body. A **STRIDE LEAP** onto the right leg. The left arm is forward to the horizontal, and the right arm is lateral during the leap and landing. Land with the right leg bent and the left leg stretched backward. The minimum angle of the legs should be 120°.



III-1
Step left, arms lateral. Kick the right leg forward and execute a 1/2 turn to the left finishing with the right leg extended backward. **FORWARD SWING TURN.** Bring the arms curved above the head during the turn and push the left arm to the lateral at the end of the turn. Head looks to the left.

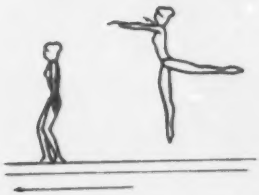


IV-1 Lunge forward onto the right leg. Simultaneously push both arms sideward down to the sides of the body, forward with a contraction to a curved position over the head, body extended. Then push the left arm to the lateral, head looking left, and then the right arm to the lateral, head looking right.

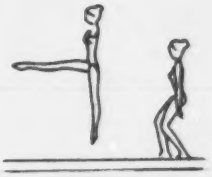


2 Place the hands forward on the beam. Kick the left leg backward and upward to a split English Handstand. (Minimum 90°) Switch the legs in the air at the vertical to the second split and then come down onto the left foot. SCISSORS ENGLISH HANDSTAND.

2 Place the right toe, pointed, backward on the beam in a lunge position. The arms push backward to the backward, downward oblique, head turned to the right. The body is twisted slightly to the right.



V-1 Step forward on the right leg bringing the arms curved to the sides of the body. Place the left leg behind the right leg, both legs bent. Push off both legs in a jump and land on the right leg with the left leg stretched backward. Bring the left arm forward to the horizontal and the right arm lateral. Land on a bent leg.



2 Step left and kick the right leg forward with a jump to both feet, landing in a semi-squat position (right foot in front). The arms thrust sharply to the lateral on the jump and downward to the sides of the body on the squat position.

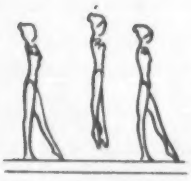
2 **TUCK JUMP** upward off both feet (right foot slightly in front of left) and land back in a deep squat position with the right leg in front. Arms vertical on the jump. Bend the elbows on the landing sharply (90° bend) and pull them to the horizontal, palms facing the body.

VI-1

Make a ½ **TURN IN A SQUAT POSITION** to the left finishing with the left foot in front. Circle both arms downward to the sides of the body, backward slightly and around to the side laterally, leading with the back of the wrists. Pull the arms to a crossed position in front of the body.

VII-1

Rise to an **ABSTRACT SCALE** on the right leg. The right leg is in a bent position, the left leg is bent backward to the horizontal, body horizontal. Arms optional. Mark the scale for two counts.



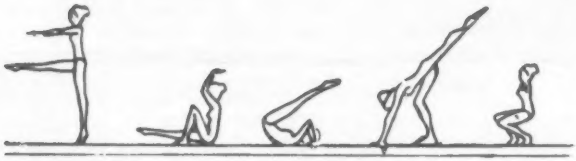
2 **ONE CHASSE** on the left foot (L,R). Arms optional.

VIII-1

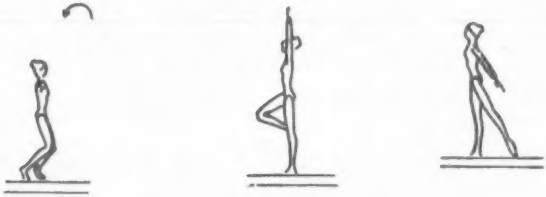
3 Step forward left to a curtsy. The right toe is pointed backward on the beam and both legs are bent. The body is extended and twisted slightly to the left. The arms push forward and downward to the backward, downward oblique.

Making a 1/4 turn to the right, step right backward sideward on the toes and close the left foot beside the right foot on the toes. Bring the right arm to the vertical palms inward. The left hand is placed on the left hip.

2 Make a 1/4 turn to the right to a plié position (semi-squat). Both hands are on the hips.



3
Lift the right leg forward to the horizontal, both arms forward to the horizontal. Sit down on the left leg into a **BACKWARD ROLL** to a single leg squat on the right leg, the left leg stretched upward at a 45° angle. (As the roll starts, pull both feet together in a pike position.) Place the left foot behind the right in a squat position. Arms at the sides of the body.

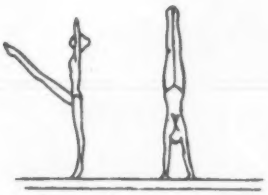


IX-1 Make a 1/2 turn to the left on the toes of the feet, while rising to a stand. Arms lateral.

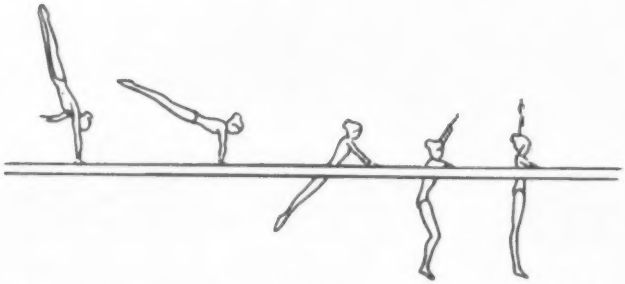
2 Make a 1/2 turn to the left on the toe of the left foot straightening the left leg out and bringing the right leg bent forward, point of the right foot against the knee of the left leg. **½ – ½ TURN.** (Arms curved overhead.)

3 Step forward onto the right bent then extended leg with the left toe pointed and extended backward on the beam. Swing the arms forward and downward to finish at the backward, downward oblique.

4 Step left and **HOP** with the right leg bent backward, both knees together. Left arm lateral, right arm curved horizontally in front of the body.



X-1 Kick the right leg forward above the horizontal with the arms thrust to the vertical. Cartwheel to a side handstand and mark the position for two counts.



2 1/4 turn off to a stand with the right hand remaining on the beam. Then lift the left arm over the head. If you wish to do the dismount on the left side, take a step on the right leg and kick the left leg forward and reverse the dismount to the left. **HANDSTAND ¼ TURN DISMOUNT.**

Except for the examples in the routine, the routine can only be reversed as a whole.

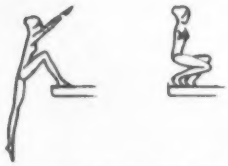
SPECIFIC PENALTIES FOR INTERMEDIATE BALANCE BEAM-CLASS II

I.	**Forward roll mount**	
	1. Roll not continuous	0.3
	2. Whip up under the horizontal	0.3
II.	**Stride leap**	
	2. Incorrect positioning. (Legs not at 120°)	0.1
III.	**Forward swing turn**	
	1. See general penalties	
IV.	**Lunge into handstand**	
	2. Handstand not vertical	0.2
	2. 90° angle not attained during scissors handstand	0.1 each time
V.	**Sissone jump, kick, tuck jump**	
	3. Legs not bent enough on tuck jump (minimum 90°)	0.1
VI.	**1/2 turn, squat position**	
	1. See general penalties	
VII.	**Abstract scale, chasse**	
	1. Incorrect leg positioning	0.1
	1. Not marked for two counts	0.1
	2. Feet incorrect in the air on chasse (one in front, one in back and closed together	0.1 each time
VIII.	**1/4 turn, 1/4 turn, backward roll**	
	1. 1 & 2. 1/4 turns not completed	0.1 each time
	3. Forward leg not at horizontal	0.1
	3. Sit uncertain	0.1
	3. Roll not continuous	0.3
	3. Legs not in a pike position as the roll starts	0.2
IX.	**1/2 turn, 1/2 turn, hop**	
	1. Incorrect leg position on turn	0.1
X.	**Handstand 1/4 turn dismount**	
	1. Kick not above horizontal	0.1
	1. Legs not together when the body reaches vertical	0.1-0.2
	1. Body not vertical	0.2
	1. Handstand not marked for two counts	0.2
	2. Body bent on 1/4 turn	0.2
	2. 1/4 turn not complete	0.1

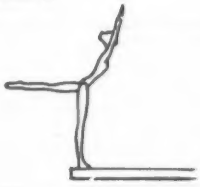
Those elements listed below are considered major elements and will draw a 0.5 point deduction if omitted or changed.

I.	Forward Roll mount	VII.	Scale
II.	Stride leap	VIII.	Backward roll
IV.	Scissor handstand	X.	Handstand, 1/4 turn dismount
V.	Tuck jump		

Balance Beam-
ADVANCED-Class I

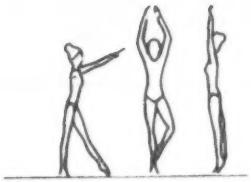


I-1 Place the board at the end of the beam. Take off the left leg and run onto the end of the beam stretching the right leg onto the beam in a squat position. Bring the left leg in a squat position in front of the right leg. Arms are lateral when landing the mount. You may reverse the mount. **RUN ON MOUNT.**



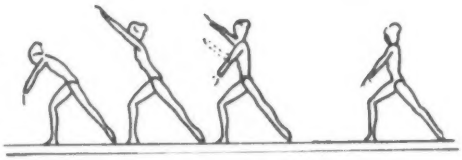
2 Rise to an arabesque on the right leg, left leg stretched backward. Bring the arms to the sides of the body and thrust them upward to the vertical, palms inward during the arabesque.

II-1 Three running steps to a STAG SPLIT LEAP onto right leg. The one arm is forward to the horizontal, and the other arm is lateral during the leap and landing. The minimum angle of the legs should be 120°. Land with the front leg bent and the back leg stretched backward.

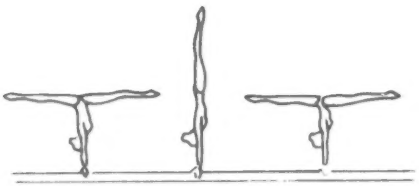


III-1

One step onto the left, arms at the sides of the body. Pivot a 1/2 turn to the left on the left toe, right leg turned outward and bent, toe of the right leg placed behind the left ankle. **½ PIVOT TURN.** Bring the arms forward and upward to a curved position above the head during the turn.

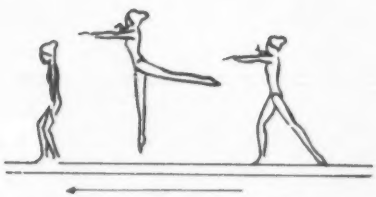


2 Lunge forward onto the right leg. Simultaneously push both arms sideward down to the sides of the body, forward with a contraction to a curved position over the head, body extended. Then push the left arm to the lateral, head looking left, and then the right arm to the lateral, head looking right.

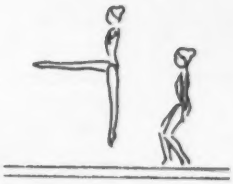


IV-1 Place the hands forward on the beam. Kick the left leg backward and upward to an English Handstand with the legs split. Bring the legs to a vertical handstand. Switch the legs to the opposite side and come down onto the left foot. **SCISSORS ENGLISH HANDSTAND.**

2 Place the right toe, pointed, backward on the beam in a lunge position. The arms push backward to the backward, downward oblique, head turned to the right. The body is twisted slightly to the right.



V-1 Step forward on the right leg bringing the arms curved to the sides of the body. Place the left leg behind the right leg, both legs bent. Push off both legs in a jump and land on the right leg with the left leg stretched backward. Bring the left arm forward to the horizontal and the right arm lateral. Land on a bent leg.



2 Step left and kick the right leg forward with a jump to both feet, landing in a semi-squat position (right foot in front). The arms thrust sharply to the lateral on the jump and downward to the sides of the body on the squat position.

3

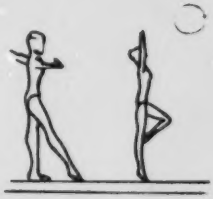
Jump off both feet, switch the right leg behind and the left leg in front in the air. Then switch the feet back to land with the right foot in front and the left in back in a squat position on the beam. **BEAT JUMP.** The whole beat should be accomplished before landing on the beam. The arms are vertical on the jump. Bend the elbows on the landing sharply (90°) bend and pull them to the horizontal, palms facing the body.

VI-1 Make a ½ **TURN IN A SQUAT POSITION** to the left finishing with the left foot in front. Circle both arms downward to the sides of the body, backward slightly and around to the side laterally, leading with the back of the wrists. Pull the arms to a crossed position in front of the body.

VII-1

Rise to a **BENT LEG SCALE** on the right leg. The right leg is in a bent position, the left leg is straight backward, horizontal or above, body horizontal. Arms optional. Mark the scale for two counts.

2 **CHASSE** on the left foot (L,R). Arms lateral.



VIII-1

Extend the right leg, toe pointed in front of the left. Toe may be either on or off beam. The left arm is to the backward, upward oblique, the right arm curved horizontally in front of the body. Step right into a **FULL TURN** right on the right toe. The left leg can be placed in an optional position. The arms are optional.

3 Step forward left to a curtsey. The right toe is pointed backward on the beam and both legs are bent. The body is contracted forward and twisted slightly to the left. The arms are lateral stepping into the curtsey. Bring the right arm curved across the front of the body and above the head. Bring the left arm curved behind the body horizontally.

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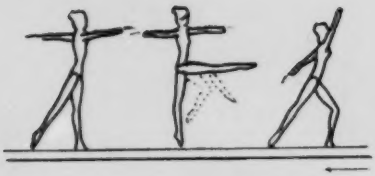


2 Step left and hop L. While hopping, the right leg lifts forward, bends so the toe of the right foot touches the left knee as it passes through to point stretched backward on the beam to a lunge position. On the step, the right arm is horizontally forward, the left arm is horizontally backward. Thrust the arms down to the sides of the body on the hop, then lift the left horizontally forward and right horizontally backward. On the lunge finish with them thrust sharply with the right to the forward, upward oblique, the left to the backward, downward oblique.

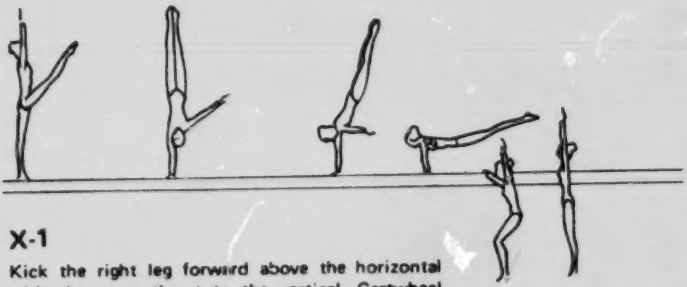
IX-1 Making a 1/4 turn to the right, step right sideward on the beam with a knee bend. The right arm pushes to the sideward, downward oblique, the left arm to the sideward, upward oblique.

2 Close the left foot beside the right foot, knees bent slightly. The right arm moves to the sideward, upward oblique, the left arm moves to the sideward, downward oblique.

3 Straighten the knees and kick the right leg sideward above the horizontal. Both arms are to the sideward, upward oblique.

4 **CARTWHEEL SIDEWARD** to the right landing on the left leg. Step sideward right and close the left foot beside the right foot. The right arm is vertical, the left arm is downward at the side of the body.

5 1/4 turn to the left and step forward left. **HOP** with the right leg bent backward, both knees together. Left arm lateral, right arm curved horizontally in front of the body.



X-1

Kick the right leg forward above the horizontal with the arms thrust to the vertical. Cartwheel onto the right arm (first arm), 1/4 turn off to a stand with the right hand on the beam. (Right). **WENDY DISMOUNT.** If you wish to do the dismount on the left side, take a step on the right leg and kick the left leg forward and reverse the dismount to the left.

Except for the examples in the routine, the routine can only be reversed as a whole.

SPECIFIC PENALTIES FOR ADVANCED BALANCE BEAM

I.	**Run on mount**	
	1. See general penalties	
II.	**Stag-split leap**	
	1. Incorrect positioning (legs not at 120°)	0.1
III.	**1/2 turn**	
	1. See general penalties	
IV.	**Handstand**	
	1. Handstand not vertical	0.3
	1. Legs not equal in the split position of the legs	0.2 each time
	1. Legs not together on vertical position between the scissoring of the legs	0.2
V.	**Jump, Jump**	
	3. Beat of legs omitted	0.2
VI.	**1/2 turn, squat**	
	1. See general penalties	
VII.	**Scale, chassees**	
	1. Scale not at horizontal	0.1
	1. Not marked for two counts	0.1
	2. Feet incorrect in the air on chasse (one in front, one in back, and closed together	0.1
VIII.	**Full turn, Hop**	
	1. See General Deductions	
	2. Leg not in the correct positions (straight, bending)	0.2
IX.	**1/4 turn, cartwheel, 1/4 turn, wendy dismount**	
	1. 1/4 turn not completed (movement not performed sideward)	0.1
	3. Kick not above horizontal	0.1
	4. Hands placed simultaneously	0.1
	4. Cartwheel not passing over vertical	Up to 0.3
	4. Cartwheel not landed sideward	0.2
	6. Kick not above horizontal	0.1
X.	1. Legs not together when the body reaches vertical	0.1–0.2
	1. Body not vertical	0.2
	1. Body bent on 1/4 turn	0.2
	1. 1/4 turn not complete	0.1
	1. Two arms instead of one used for dismount	1.0

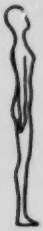
Those elements listed below are considered major elements and will draw a 0.5 or 1.0 point deduction if omitted or changed.

I.	Run on mount	0.5	VII.	Scale	0.5
II.	Stag split	0.5	VIII.	Full turn	0.5
IV.	Handstand split	1.0	IX.	Cartwheel	1.0
V.	Beat jump	0.5	X.	Wendy	1.0

GENERAL FAULTS AND PENALTIES FOR FLOOR EXERCISE

		Up to:
I.	**Exactness of Parts**	
1.	Changing or omitting a small part	0.1
2.	Changing or omitting a series of connections	0.3
3.	Changing or omitting a major element	0.5 or 1.0 as indicated
II.	**Exactness of Rhythm**	
1.	Lack of continuity between connections (small steps, kicks, hops, turns, jumps, leaps)	0.1 each time
2.	Improper rhythm during acrobatic or tumbling	0.2
3.	Lack of continuity between series of acrobatic and tumbling elements	0.3
III.	**Direction of Floor Pattern**	
1.	Small error in line of direction of connections	0.1
2.	Error in line of direction of a major element	0.2
3.	Error in line of direction of whole section of floor pattern	0.3
IV.	**Execution – Technical Faults**	
1.	Bent arms, knees	0.2 each time
2.	Legs apart	0.2
3.	Insufficient split or separation of legs	0.2
4.	Hand placements incorrect during acrobatics and tumbling	0.2
5.	Failure to contract body where indicated	0.1
6.	Failure to stretch or extend body where indicated	0.1
7.	Loss of balance – follow small, medium and large errors	0.2 small 0.4 medium 0.5 large
V.	**Amplitude**	
1.	Insufficient amplitude on small leaps, hops, jumps	0.1
2.	Insufficient amplitude on large leaps, hops, jumps	0.2
3.	Insufficient amplitude on acrobatics and tumbling	0.2
4.	Steps and turns not on balls of feet where indicated	0.2
VI.	**Elegance**	
1.	Follow small, medium, or large errors	0.2 small 0.4 medium 0.5 large
VII.	**Coordination of arms and legs**	
1.	Lack of coordination on supple body movements	0.1
2.	Lack of coordination of arms and legs on connections	0.1
VIII.	**Lightness**	
1.	Lack of lightness on small hops, leaps, jumps	0.1
2.	Lack of lightness on large hops, leaps, jumps	0.2
3.	Lack of lightness on acrobatics and tumbling elements	0.2

BEGINNING Floor Exercise



Stand at attention in the middle at one side of the floor X mat facing the right-hand side. (See floor pattern.) Begin by stepping on the 4th note. (The 1st loud note.)

I-1

Step forward, placing weight onto straight left leg. Right leg straight behind, foot pointed, head and body turned to the left, arms remain at sides.

2 Legs and body remain in same position, arms move quickly to the high oblique. Right arm forward and left arm backward.

3 Step forward placing weight on to straight right leg. Left leg is straight behind, foot pointed to the floor, arms remain up but move with the body and head as they turn to the right. (Now left arm is forward high oblique and right arm is backward high oblique.)

4 Legs, body and head remain in same position while both arms lower to the sides of the body.

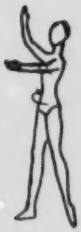
II-1

Bring left leg together with the right and execute an arched body jump, arms circle back, down, and up to oblique high on the jump. Body should be stretched with the back slightly arched, feet together and head up.

2

Land on two feet in plié, sit down and roll backward, a back extension roll,

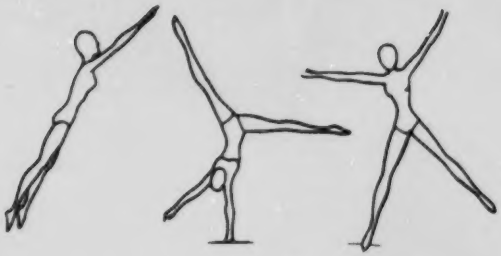
2 land in a left lunge position, palms up. Head forward and up. (Move through this, do not hold.)



3 Let body turn 90° to the right as weight is shifted back on to the right leg. Plié, then straight. Body leans (sideward) to the left as the supple arms move softly down next to body and then upward, again extending to the right side of the body high upward, right arm straight, left arm curved, oblique head follows arm movements. Show.

III-1 Body turns back 90° to the left. Right arm moves to a lateral position, and left arm curves down and crosses in front of the body, then left arm extends to the left side of the body. Step left and run R, L and a R foot take off to a leap (90° or more) with the left leg. Arms lateral

2 Land left and continue run in a partial circle left (around the corner) R, L and skip. Right foot touching left knee, arms move down and up with wrists crossing in front of body at chest height, palms facing in, head lowered. Land left.



3 Con[illegible] run, R, L, arms lateral step right and hurdle for a long and stretched cartwheel to the left.

4 Immediately upon landing on the right foot continue stretch sideward and execute a "cartwheel turn out." Land on right foot and then pivot (90° pivot left, 1/4 turn) to face forward, arms remain overhead.

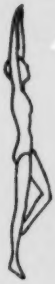
IV-1

Step left. (Light plié and straighten.) Right leg stretches behind foot pointed, arms are stretched to the high lateral oblique, palms out, head up, slight pause.

2

Step right in plié. Left leg moves to a forward, bent and turned out position in the air. (Front attitude.) Arms move from vertical through to a lateral position in front of the body, parallel to the floor, palms up, head up (right leg remains bent), slight hold in this position.

3 Step left into plié. The straight right leg rises in the back (a bent knee scale position), palms turn in on step then out as arms move to a lateral position on pose, head up. Slight hold in this position.



V-1

Step right toward the corner, turn 135° (3/8th) right so as to move parallel to left boundary line. A picque turn (left foot to right ankle, left leg bent) turn on the toes of right foot (arms overhead).

1

At completion of turn, left leg extends forward to a horizontal kick, arms move laterally on the kick.

2

Step left forward and execute a handstand forward, roll, arrive

2 in a sitting position with the right leg turned out and bent. (Right knee touching floor). The left leg straight and to the side. (Stag sit.) Right hand is placed on the floor behind the body, the left arm moves lateral, then circles down across body, forward and up through crown position and then pushes to side in high oblique, head follows arms and looks back over left arm.

3 Execute a full knee spin to the right by bringing left knee to join the right and then raising the right leg

3 and placing right foot onto mat, arms are overhead on the spin and at the completion move laterally, body twists to the right, head right.

VI-1

Straighten right knee to stand up. Step left 1/2 turn left, step right in back 1/2 turn, continuing to the left. (Chainee turn), arms rounded overhead.

2 Run left (arms open laterally) run right, bring legs together (assemble), land on both feet and execute a dive forward roll to land on both feet, arms move backward, upward to overhead.

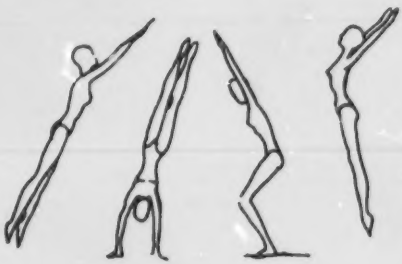
3 With impetus from the left leg, quickly step sideward right to a side lunge on right leg (right leg bent, left leg straight to the side, toes pointed). Right arm is sideward high oblique. Left arm is lateral, head up.

VII-1 Turn the body 45° to the right and step forward with the left leg and hop, as right leg kicks forward again. Hop on left again as right knee bends toe to left knee. On hops (land with plié) left arm is vertical, right arm is lateral and body is twisted slightly to the right, head right.

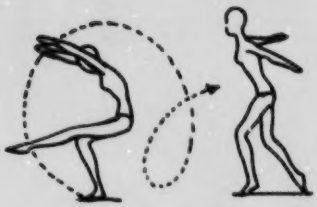
2 Step right, kick left straight leg forward and hop on right leg (land with plié), right arm is vertical, left arm is lateral. Head left.

2 Step backward on to right foot with 1/4 turn right, slide left leg to right leg (arms side) left foot displaces right foot, step sideward on right and execute a hop with a 1/2 turn to the right, left knee is bent, foot touching right knee (knee forward), arms to high upward oblique.

VIII-1 Run, arms lateral, L, R, step L and hop while kicking right leg forward and executing a half turn left in air, arms overhead (body turns away from front leg so that it ends up extended in back). Land in plié on the left leg, right leg stretched behind and high, arms side. (Fouette)

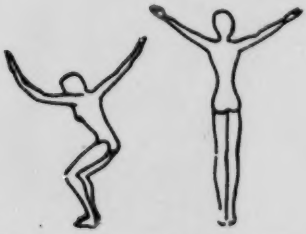


IX-1 Run forward L, R, hurdle R and roundoff L. Rebound with legs straight, arms extended obliquely overhead, feet together.



2 Land on right leg. Left leg extends forward, right leg bends and the body rolls backward to a backward roll landing on the bent left leg. Right leg is bent behind the left, toes pointed on the mat, arms move laterally to an oblique backward position, head left. (Bow position.)

3 Step on the right leg to the right side with a 1/2 turn to the right, bring the left leg to join the right, feet together and legs straight, the left arm moves overhead to high lateral. Right arm lowers from overhead to a curved position in front of chest. Head looks left. Palms up.

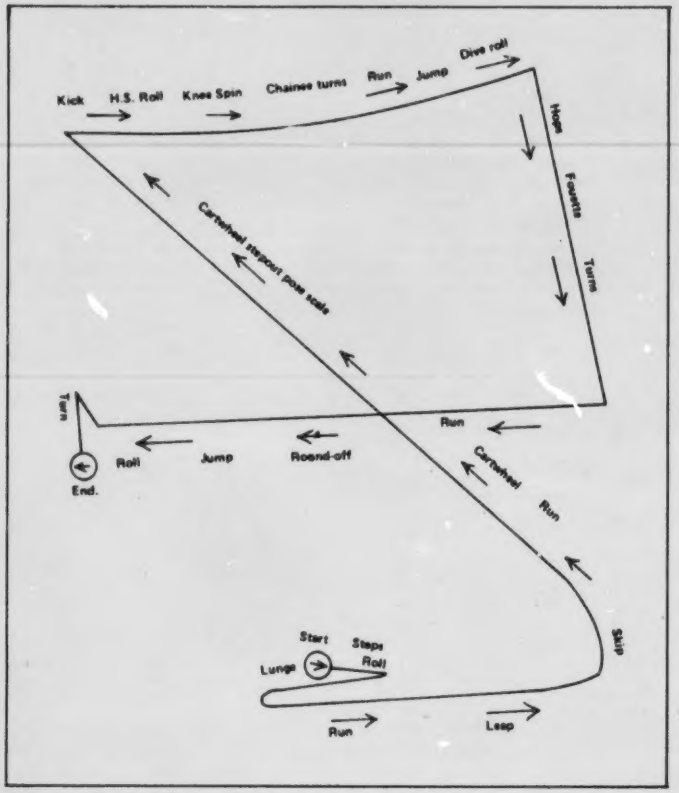


X-1 Both arms lower to the sides of the body then the body wave begins by moving the arms backward. Body arches, knees remain bent. Arms continue to circle upward, sideward, body contracts, head lowers more as arms circle downward close to the floor. Wrists cross softly, body uncurls as legs straighten and arms move quickly to the high sideward oblique. Palms in.

2

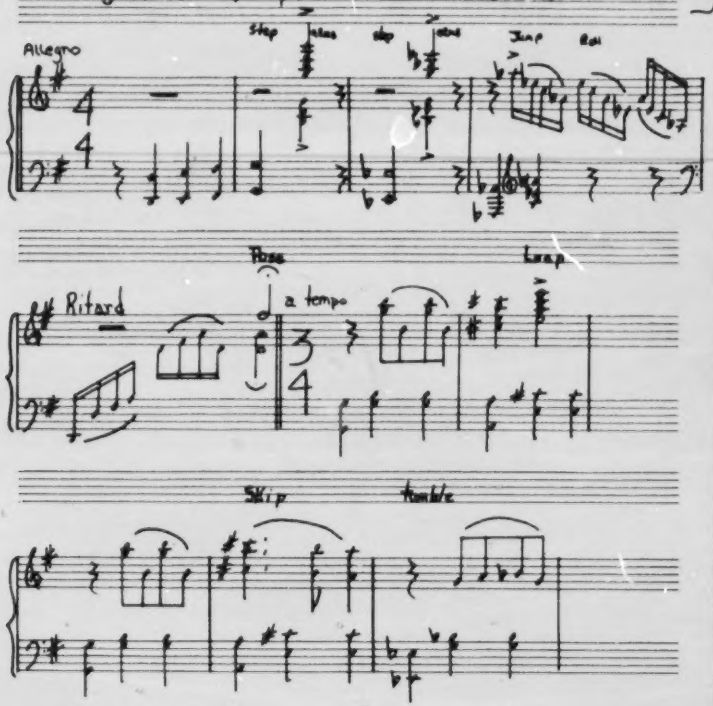
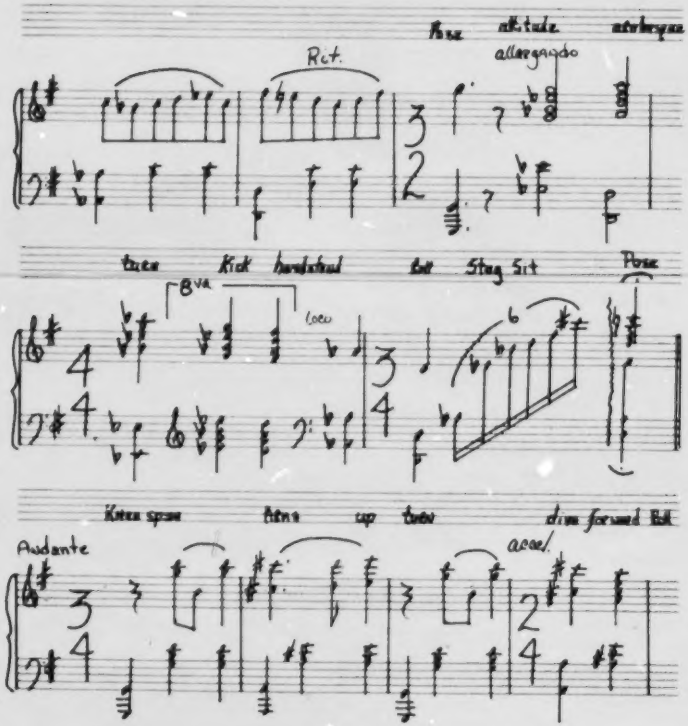
Arms relax and move softly down and to a position behind the body, (low oblique, wrists slightly flexed) as the left leg crosses in front of the ankle of the right leg, left foot toes pointed. Head to the right.

BEGINNER FLOOR PATTERN



indicates body facing at beginning & end.

"NOVA"

Age Group Compulsory - Class III Composed by - Larry A Atlas

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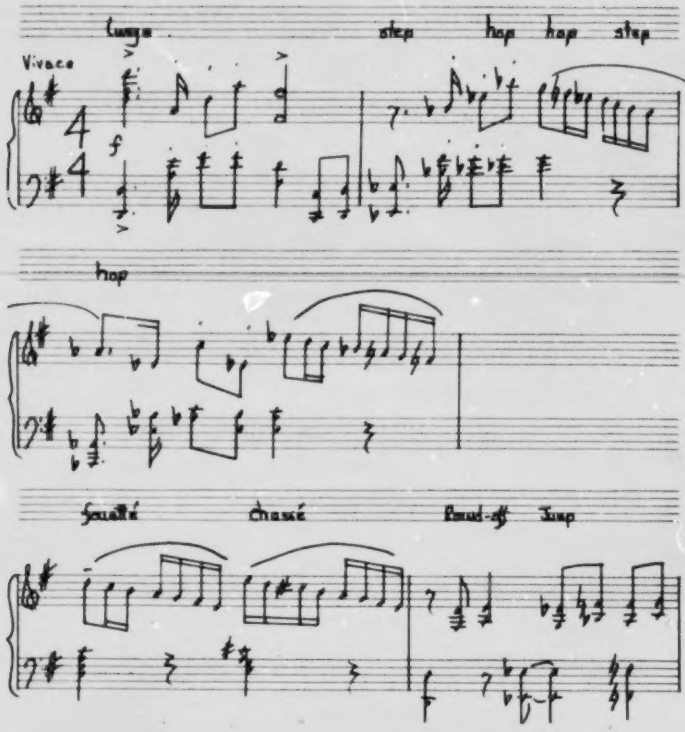
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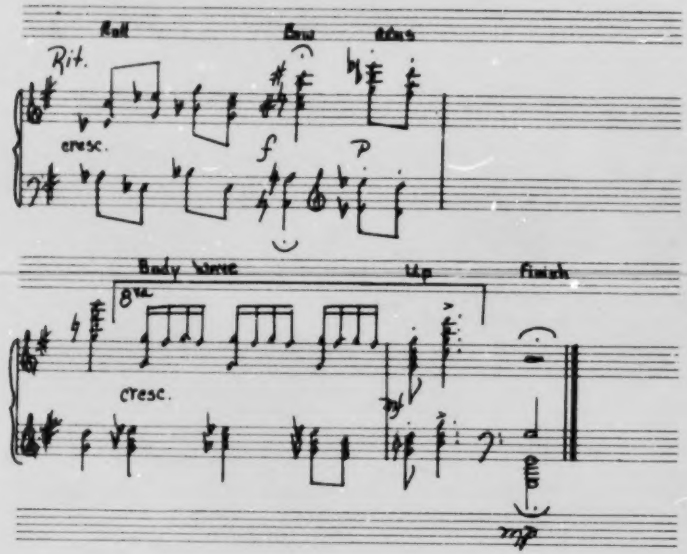
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SPECIFIC PENALTIES FOR BEGINNING FLOOR EXERCISE-CLASS III

I.	1-4	See general deductions	
II.	2.	Failure to pass thru handstand before splitting legs	0.3
III.	1.	Legs split less than 90°	0.2
	3-4	Cartwheels piked	0.2
		Hand placement simultaneously	0.2
IV.	3.	Left knee insufficiently bent in scale	0.1
		Right leg of insufficient height	0.1
		Position not held	0.1
V.	2.	Vertical position not attained	0.2
		Legs tucked instead of piked	0.2
VI.	2.	Dive forward roll with insufficient amplitude	0.3
VII.	1-2	See general deductions	
VIII.	1.	Body turn on fouette not sharp and clean	0.2
		Leg low on turn	0.2
		Jump of insufficient amplitude	0.2
		Body bent forward on landing	0.1
IX.	1.	Body failing to pass through the verticle on roundoff	0.2
		Legs coming together too late	0.2
		1/2 turn incomplete	0.2
		Insufficient rebound	0.2
	2.	Touching hand on landing before roll	0.2
X.	1-2	See general deductions	

Those elements listed below are considered major elements and will draw a 0.5 point deduction if omitted or changed.

II. Back extension roll
III. Stride leap
III. Cartwheel, cartwheel
IV. Scale
V. Handstand forward roll
VI. Dive roll
VIII. Fouette
IX. Roundoff, jump, sit back roll

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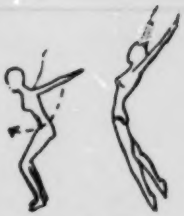
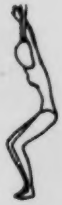
INTERMEDIATE
Floor Exercise

Stand 3/4 of the way up on the left-hand side of the floor mat. Stand on left straight leg, right leg bent, right toes touching left ankle. Right arm curved with elbow pointing backwards palm up and touching the side of the hip. Left arm stretched forward, palm upward. Begin to move when music starts.

I-1 Step backward quickly (R,L,R), body is bent forward, arms move down alongside of body and to an obliquely upward position in the back, head is lowered.



2 Bring the left foot beside the right and execute a slightly arched straddle jump, arms circle down and up to an oblique position with palms out at height of jump, head up.



3 Land in plie with both feet together, arms move sideward, downward, and up in front of body to a position over head with the wrists crossed (left on inside), head lowered.

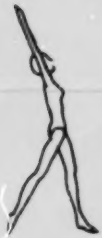
II-1 Step backward with right leg, arms swing down in front of body and move to the side (arms rotate out at the shoulders, hand raises).

2

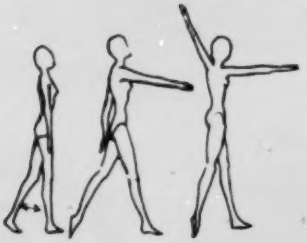
Execute a back walkover by lifting the left leg and pushing off of the right.

3 Land on left leg in plié, right leg straight and behind left. Right foot pointed on the floor (lunge) arms move from the floor, up thru over head, to a high obliquely backward position, palms out, head up. Slight hold.

III-1



Bring right leg forward (not a high kick) and execute 1/2 turn to the left on the toes of the left straight leg. Arms curved over head on turn, at completion of turn, right leg is held behind and off of the floor (pass through low arabesque).



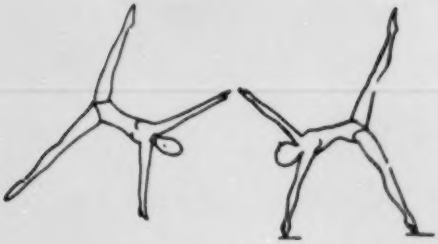
2 Step to music "march" (R, L, R, L); on first two steps arms move down to side of body and remain there. On third step right arm moves with an impetus straight to the side, head right; on 4th step, left arm moves sharply to a position straight up beside head. Right arm remains to the side. Head looks up towards left arm. (Steps curve slightly to the left.)

3 Run right, arms lateral, step left and skip. Right knee bent with toes touching left knee, arms crossed in front of chest, head lowered slightly.

4 Step right, and execute a split leap left, arms high side oblique, head up.

5 Land L and run R, L with impetus from stepping L "thrust" right leg forward and jump, body travels forward in the air and gymnast lands with both feet together in plié, arms push from the side to a low position parallel to the thighs, arms straight, palms down, head slightly lowered.

IV-1 A small jump from this position with a 3/8 turn to the left to face the diagonal, land on balls of feet, arms make a small circle outward (scoop) on turn and finish in a horizontally forward position with palms up, head up.



2 Run R,L,Step R and hurdle and execute a dive tinsica to the left (under arm lift), upon landing

2 immediately execute a dive cartwheel to the left.

3 Land on right leg with body sideward, rapidly step left and hop

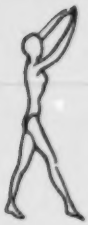
3 off of the left leg to travel sidward in the air, legs spread wide and arms high, side oblique, head up. Land on left leg in plié (body still sideward)

3

Right leg moves to a bent position behind the left, toes pointed, arms moved down sideward and up to cross in front of chest, arms bent, palms inward, head right, body leaning right.

V-1

Step with the right foot behind the left. Then step with the left leg to the side in plié (foot turned out), turn body to face corner, raise right leg behind. Right arm moves to forward position, left arm moves laterally. Head looks right over the right arm. Hold bent knee scale position.



2

Step right forward facing corner

2

then execute a 3/8 turn to the left (on right toes) both arms move to curved position above head, palms in. At completion of the turn, the left bent knee raises and left foot points next to the ankle of the right leg, arms straighten and palms turn outward.

VI-1

Arms circle backward, step left and thrust right leg rearward with impetus push from the left leg

1 and cartwheel to a side handstand. With hands landing on pad, left then right. Show handstand but do not hold. Letting the arms bend and back arch, slowly lower body to a

1

chest roll position. Feet must remain together. At completion, arms straighten and head raises. (Front support position, hips contacting floor.)

2 Left leg then swings backward across the right leg and the trunk completes a 7/8 turn left, allowing gymnast to

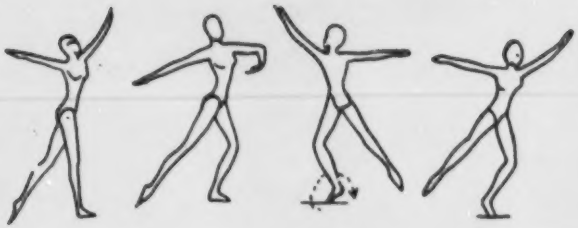
3

Swing the right leg around from the back, left leg bends immediately a 1/8 seat spin to the left. Left arm rounds in front of body. Right arm swings down to the side, forward and up to curved position (overhead) head lowered, body contracted, (Left leg is turned out with knee and foot on floor, right leg is also bent with right foot pointed, toes touching floor, Right leg crosses shin of left leg).

2 end in a split (left leg forward), parallel to center diagonal. Arms high oblique on splits, show splits but do not hold.

VII-1

Stand up by moving forward onto left knee then straightening the legs, stepping on to the right leg. Left foot points to the floor. Body contraction opens with the right arm moving lateral, left arm vertical, body twisted to the right, head right. Slight hold with music.



2

Step left, left arm circles down in front of body and then up to initiate a full turn left on the bent left leg. Right leg straight and extended rearward low almost to the ground. Hips turned out sideward. Left arm high side diagonal, right arm lateral (side lunge turn).

3 Step forward on right in plié and bring the left leg forward in develope (right leg remains bent), left arm lateral and right arm vertical, head and upper body slightly to the left.

VIII-1

Step left and thrust the right leg forward to a high kick, arms switch over the head. Left arm vertical and right arm lateral, head right.

2

Rapidly step R, L, thrust the right leg forward and push off of the left leg into tourjete turning to the left. Land on the right leg

2 in plié. Left leg extended rearward, arms in curved overhead position on tourjete and lateral on landing.

3 Step backward with the left foot (let the body make a quarter turn left) and chasse sideward (right foot joins the left and displaces it to stand on right leg), arms remain lateral.

4 Step left and execute a one-arm cartwheel to the left placing the right hand on the mat. Land facing sideward on the right leg. Arms lateral.

IX-1

Step left and 7/8 turn to the left to face center of mat), legs together and on toes. Left arm moves straight down beside the body, right arm curves forward, fingers touching the left shoulder. Body contracted, knees bent. Body then straightens as right arm moves to the vertical with impetus.

X-1

Run R, L. Step R and hurdle. Execute a front handspring left with split legs (show pop)

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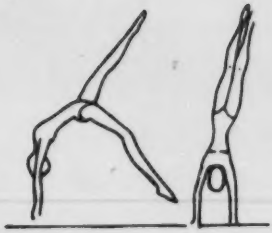
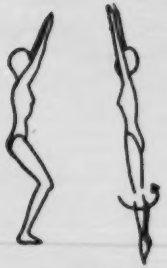


1 land on right leg, step left, execute a round-off to the left,

1 upon landing the round-off, rebound with a 1/2 turn to the left,

1 immediately separating the legs and traveling forward (arms overhead), land left leg in front, right leg rearward and high,

1 place back of both hands on mat, tuck head and forward roll (by pushing off the left leg). Right leg remains high, left leg joins right in middle of roll, both knees bend and gymnast rolls up on to both feet.



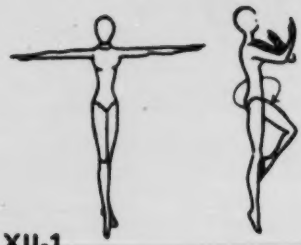
2 Immediately execute a straight body jump with 1/2 turn to the

2 left, arms over head, land on right leg in plié. Left leg straight and pointed forward. Arms move from overhead, softly down to a relaxed position in front of body parallel to left leg. Palms up, head up.

XI-1 Step left leg sideward to the left, immediately bend and raise the right leg (turned out) to the right side of body. Push off of left leg and raise it to the left side of body bent and turned out.

1 (side catleap or pas de chat), (leap travels slightly to the left), arms circle crossing in front of body and raising to curved position overhead on leap.

2 Land on right leg and step to the left side with the left leg in plie, bring right bent leg behind the left, right leg turned out and toes pointed and touching mat. The arms keep their rounded position but lower to the lateral palm up, With the back of the right hand leading, the right arm circles downward and then crosses in front of body. At this point, body leans to the left, head left, right arm continues to circle, it passes up and over the left arm and continues overhead, left arm raises to the vertical. The head then follows the right arm as it circles overhead and lowers softly to the lateral position, palm down, body leaning right and head right.

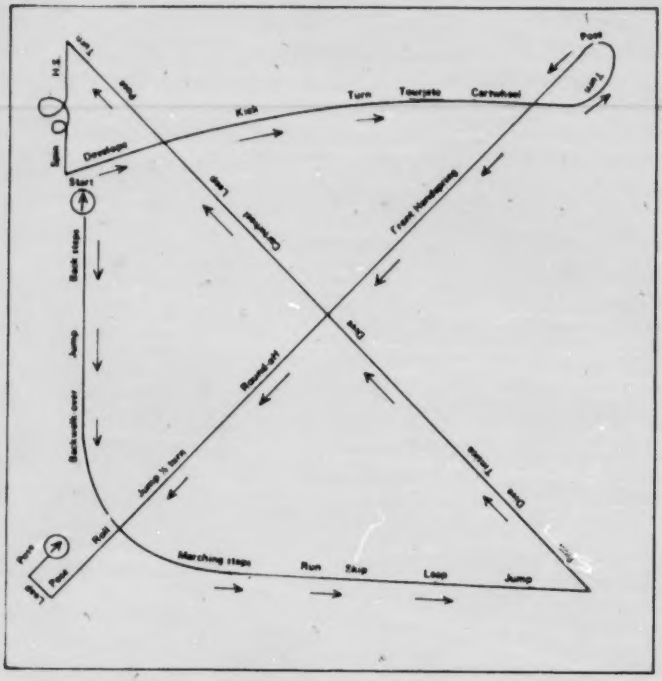


XII-1

Step forward on to right foot (toward center of floor), bring left foot to the right leg and make a full turn to the right, arms crossed in front of body.

2 Lunge forward on to bent left leg, right leg stretched behind, toes pointed. Right arm forward and upward, left arm horizontally to the side, hand upward.

INTERMEDIATE FLOOR PATTERN



→ indicates body facing at beginning & end.

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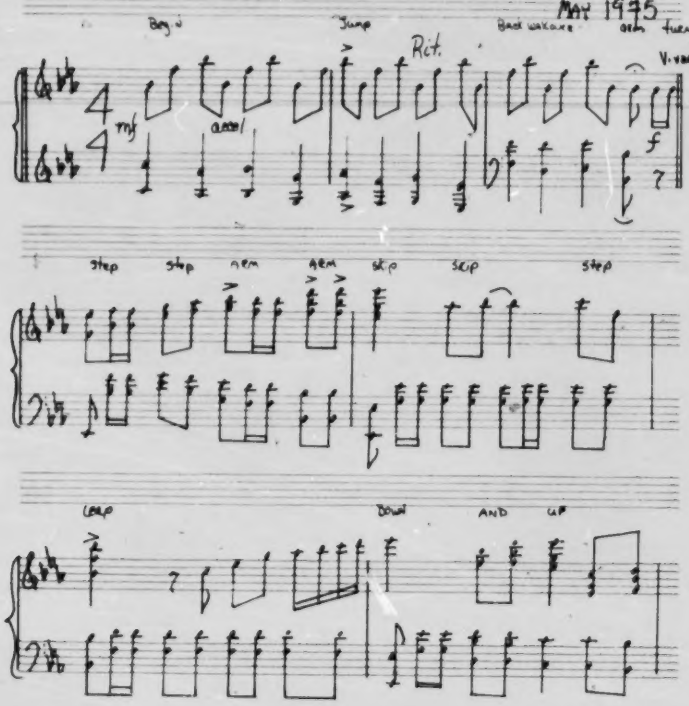
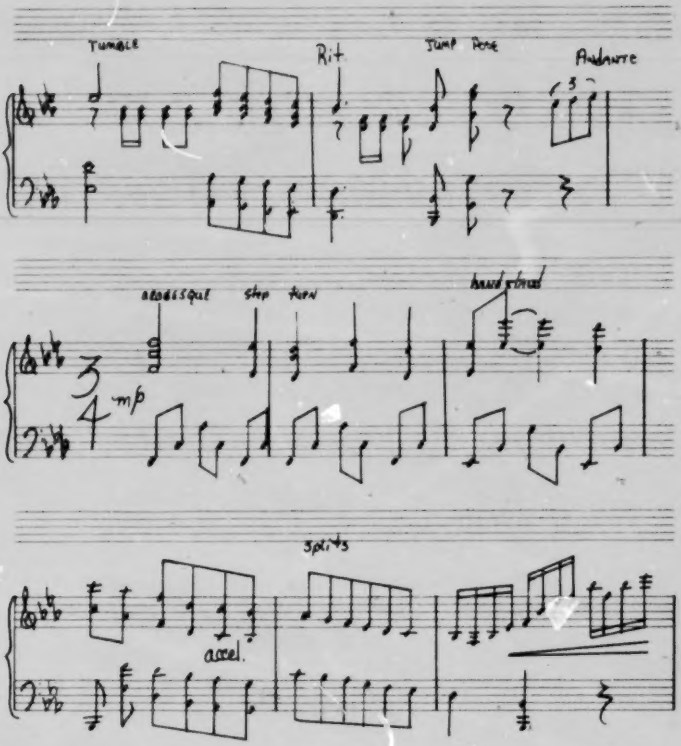
"BON MARCHE"

AGE GROUP COMPULSORY - CLASS II

SCORED by - LARRY A. ATTAWAY
MAY 1975

Tumble
Rit
Jump Pose
Arabesque
Arabesque
step turn
hand stroke
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spirits
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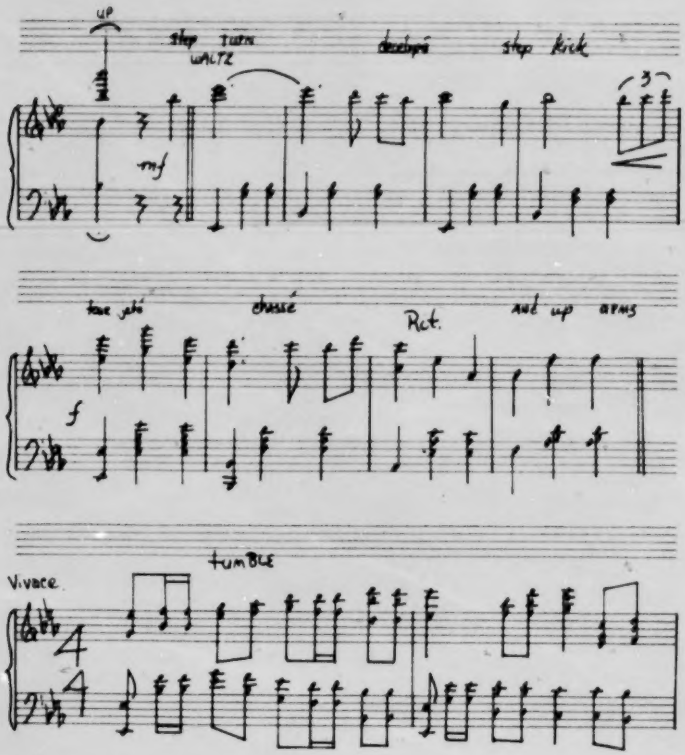
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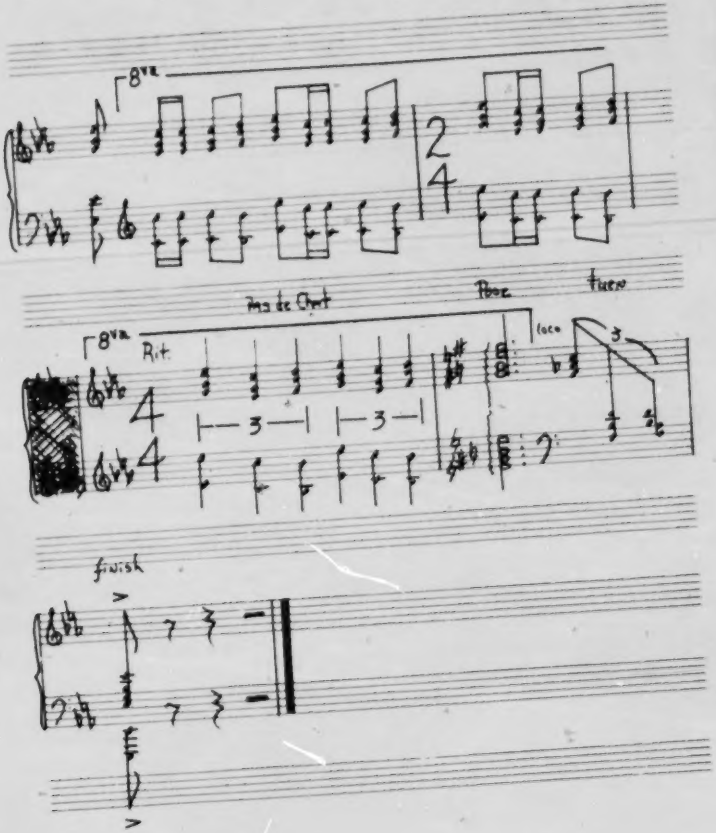
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SPECIFIC PENALTIES FOR INTERMEDIATE FLOOR EXERCISE-CLASS II

I.	See general deductions		
II.	1.	Failure to lift leg before initiating walkover	0.1
	2.	Insufficient body stretch on back walkover	0.2
III.	See general deductions		
IV.	2.	Overarm throw on tinsica	0.5
	2.	Insufficient amplitude on dive tinsica	0.3
	2.	Hand placement simultaneously	0.2
	2.	Insufficient amplitude on dive cartwheel	0.3
	2.	Hand placement simultaneously	0.2
	3.	Insufficient amplitude on side jump	0.2
V.	See general deductions		
VI.	1.	Failure to mark handstand before chest roll	Up to 0.3
	1.	Chest roll heavy with legs slapping the mat	Up to 0.2
	2.	Using hands to achieve split position	Up to 0.2
VII.	2.	Insufficient bend of supporting leg on lunge turn	0.2
VIII.	2.	Insufficient turn on tourjete	0.2
	2.	Legs out of line on tourjete	0.2
	4.	Failure to start cartwheel sideward	0.2
	4.	Body piked on cartwheel	0.2
	4.	Using wrong arm on cartwheel	0.3
IX.	See general deductions		
X.	1.	Failure to bring legs together before splitting	0.2
		Legs coming together late on roundoff	0.2
		Failure to pass thru vertical	0.2
		1/2 turn incomplete	0.2
	1.	Insufficient amplitude on rebound	0.2
	1.	Free leg pushing into roll	0.2
	1.	Using palms of hands on roll	0.1 each
XI.	1.	Leg position incorrect	0.1
XII.	See general deductions		

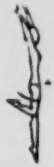
Those elements listed below are considered major elements and will draw a 0.5 point deduction if omitted or changed.

II.	Back walkover	VIII.	Tourjete
III.	Split leap	VIII.	One arm cartwheel
IV.	Dive tinsica	X.	Front handspring
IV.	Dive cartwheel	X.	Roundoff
V.	Scale	X.	Jump 1/2 turn forward roll
VI.	Handstand chest roll	XI.	Cat leap
VII.	Full turn		

ADVANCED
Floor Exercise

Start 1/3 of way in on one side of floor exercise mat. Right side of body adjacent to nearest edge of floor exercise mat. Start on 3rd note, step on the 4th note (the 1st long note).

I-1
Stand at attention and step forward on right leg, arms move to a curved position overhead, head upward. Plié and contract in the body while arms circle forward, downward and up to rear high oblique, upper back is arched, head up.



2 Step forward on the left leg and execute a full turn to the left with the right leg bent, knees of both legs together, toes of right foot pointing upward, arms simply move to a high V overhead, palms turn outward, head slightly up.

3 Quickly join the right leg to the left in plié position, arms lower to sides.

4 Execute a tuck jump, right arm vertical, left arm lateral, head left.

5 Land on both feet simultaneously and execute a back handspring (arms circle from the high oblique position on jump: rearward, downward and then up on the back handspring).

6 Separate the legs to step out of the back handspring on the left leg in plié. Right leg straight behind (toes pointed on mat: lunge) arms push off of the ground and circle overhead.

2 Run forward R, L, R and stag split leap with the left leg forward, land left, step right and side leap with the left leg leading (arms optional on leaps) head up.

II-1 The leg straightens and the right leg draws up to a forward bent position (right toes touch left knee) as the arms continue to circle back down and up to an obliquely forward and upward position with the wrists crossed. Releve on left.

2 Land left and continue to move, curving around corner right leg steps behind left, body pivots 180° right. Step across in front with left leg. Body then pivots 180° right, step backward with right leg slightly behind left leg. Body pivots 135° (3/8) to the right: (A 1-3/8 chainee' turn to the right with legs wide). Arms move down to the side and then forward close together with a presenting motion, then opening to the sides, palms up and head looking over arms.

III-1

Run left, step right and hurdle, execute a front handspring left, landing on both feet simultaneously. Push off both feet and with lift in the body, execute a front mounter (slightly piked body) with a step out, landing on the right leg.

2

Continue forward movement by stepping left, arms moving through sideward, upward oblique. Step right, in plié and turn 180° to the right on the ball of right foot. Left leg raises to the front in attitude position (semi-bent) arms in front of body, parallel to floor, palms up (right leg remains bent).

3

Step forward on to straight left leg, right leg straight behind toes pointed, right arm vertical, left arm lateral, head left (pose)

IV-1

(Quickly and softly) step right, right arm moves down and rounds in front of body, palms in. Step left. Left arm moves from the side up to curved position overhead, palm in.

2 Both arms continue movement and cross in front of the hips. Right leg raises in the rear, a deep scale position on the left leg is held with the left arm straight and obliquely downward, right arm high and Oblique to the rear, head forward.

3

Stand up by lifting in chest. The left arm is then horizontally forward. Right arm is rearward. Step right, crossing right leg over the left 45°, execute a full turn to the left on toes of right foot, left leg bent with toes pointed to right ankle. Arms crossed in front of body.

2 (same movement repeated)

4

Finish turn by plié-ing on the right leg. Left leg extends forward (straight), toes pointed (knees together), arms open quickly to the rear side oblique, body leans slightly forward, head left.

3 Step forward L, R, arms move to crown position. Execute a

3 head raises as gymnast quickly develops the left leg to a sideward kick.

V-1

Step left, step right in Plie and raise the left leg in develope (small gallop step with left leg lifting bent and then straightening), right leg remains in plié. Arm movements optional.

3 1/2 pivot turn (weight on both feet) to the left, then shift the body weight to the right leg and continue movement in another 1/4 turn. Left leg bent with left foot pointed across right ankle. Wrists stretch up and

VI-1

Step sideward left with the left leg, execute a cartwheel up to handstand, to the left. Immediately

1 pirouette 90° to the left by moving the left hand (continuing in same direction) maintain stretched handstand and straddle the legs, move through the straddle pike position and continue

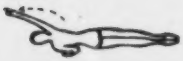
1 through a momentary straddle sitting. (Do not hold free support.)

2 Immediately move arms to the side, roll back to straight lying position. Arms move along the mat to high oblique overhead, palms down on the mat.

Left leg bends and is turned in so as to be crossed over right straight leg (close to the mat). Hips turn right and body arches. Right leg remains flat on the floor. (Show this position slightly.)

Left leg straightens quickly and moves

3 downward and then backward, right leg moves forward, body raises and gains momentum from the left arm circling overhead toward the right. Both arms reach forward. As hands contact floor, gymnast moves through the straddle sit to a split position. (Hips may be twisted to the left but body must remain forward.)



4

Body movement continues forward, right arm pushes straight out on the floor, body stretches with 1/4 turn left to rest on right side. Legs quickly come together. Left arm is bent (palm down and flat on the mat) beside the right hip, head down.

2 up to kneeling position on both knees (sitting on heels). Right arm stretched lateral and left arm curved in front of body, head right.

VII-1

Gymnast pushes with left arm and rolls over to the back, (turn left). Left leg raises sideward over the right leg and then over head on roll, arms overhead. Left leg continues to move circling overhead and to the left side of body. Right leg moves sideward and

3

Step forward with 1/4 turn with left leg, while passing through the kneeling position, the arms remain in same position, head looks over left shoulder.

1

circles up over the head to join the left leg at the side of the body, knees bent, weight on left hip. Left arm pushes off of mat and body rises sideward off left hip,

4

With a contraction and extension of the body, the right leg steps up to join the left in a 3/8 turn to the left, to finish on the diagonal, with feet together on toes, legs straight. Left arm sweeps across in front of body and is stretched laterally, right arm straight down beside body, head looks over left shoulder and up.

5

The body turns back to the right 45°. Then step forward right, arms move to the lateral, step left pushing off of the left leg to execute a full turn to the right, in the air, arms curved over head. Feet together.

6

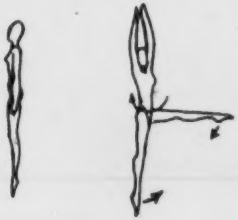
Land on the left leg and step forward on the right in plie (curtsy position). Left leg also bent with toes pointed on the floor. Left arm curved to the low forward diagonal. Right arm to the high rearward oblique, body contracted forward. Head lowered.

VIII-1

Step forward left in plie, execute a full turn left in bent knee scale position, arms optional (right leg straight, horizontal and rearward on turn, left leg remains in plié).

2

Step right, left, legs plie, arms circle from forward and up. Steps done with a contraction and extension of the body. Slight twist of the body to the left. On end of extension: left leg straight. Right leg straight with foot pointed behind. Arms stretched to the high forward oblique. Palms move up then push outward slightly.



3 Move the right leg to the side with 1/4 turn right, push off of the right leg and hop. Arms move from overhead to straight down to the sides of body. Feet together on hop and head to the right.

4

Land on right leg, run L, R, and thrusting the left leg forward tourjete split to the right. (Arms move up to a curved position overhead on tour.) Land on left leg in plié, right leg high and rearward, arms lateral, head up.

5

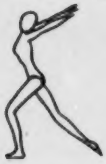
Step backward on right foot with a 180° turn of the body. Execute a full chainee turn to 360° R. Arms down at the side of the body on turn, weight remains on the right leg as the left leg is kicked forward, right arm vertical, left arm horizontal.

IX-1

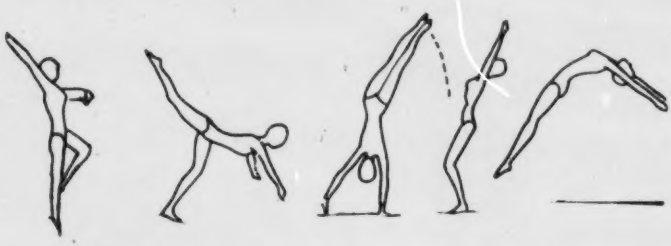
Step forward with the left leg, right arm lowers to the side of the body, right leg steps across in front of left leg (grapevine steps), left leg steps sideward and right leg steps behind the left. (Body turns 90° to the right.) Arms bend and move in close to the body and then stretch out forward and sideward, palms up.

2 Weight remains on the right bent leg, left leg is straight in front, toes pointed to the ground. Arms move from behind the body. Body arches and then contracts as the arms lower, sweeping low close to the floor. Body remains contracted as arms stretch sharply forward (parallel to the floor). Head down. (Show position.)

3 The right arm raises to the vertical and the body straightens, execute a back tinsica by thrusting the left leg upward. Place right and then left hand on mat. Land on



3 Left leg in plié. A lunge position with the right leg straight behind. Arms finish in backward oblique. Palms down, head up.



4 Step backward right. Hop on the right leg with a 7/8 turn to the left. At height of the hop, right arm is obliquely high rearward. Left arm is rounded and crossed in front of the body, head to the right. Left leg is bent, foot to right knee (left knee pointing forward toward the diagonal). Left arm moves to the lateral.

X-1 Run L, Step R, and hurdle, execute a round-off to the left and immediate back handspring, back handspring step out, land on the right leg and pivot 1/2 turn to the left. Step forward on

Round-Off may be reversed in advanced routine only.

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1 the left leg, thrust the right leg backward and execute a front walkover.

XI-1

Land on right leg with left leg held high, arms optional. Step forward on to left leg, quickly join the right leg to the left, stay on balls of the feet, both arms are thrust to the lateral, with slight contraction and extension of the body, head raised.

2 Pivot 1/2 turn to the right, lower left arm down behind the body. Step right and with impetus, push off the right leg. Left leg joins the right leg in the air. Left arm remains at side of body as the right arm circles forward to high oblique at height of hop. Land on the right leg.

3 Step left and with impetus push off of the left leg, thrust the right leg rearward and dive tinsica. Left hand then right hand. (Right arm circles back and down, then both arms thrust forward on the dive.)

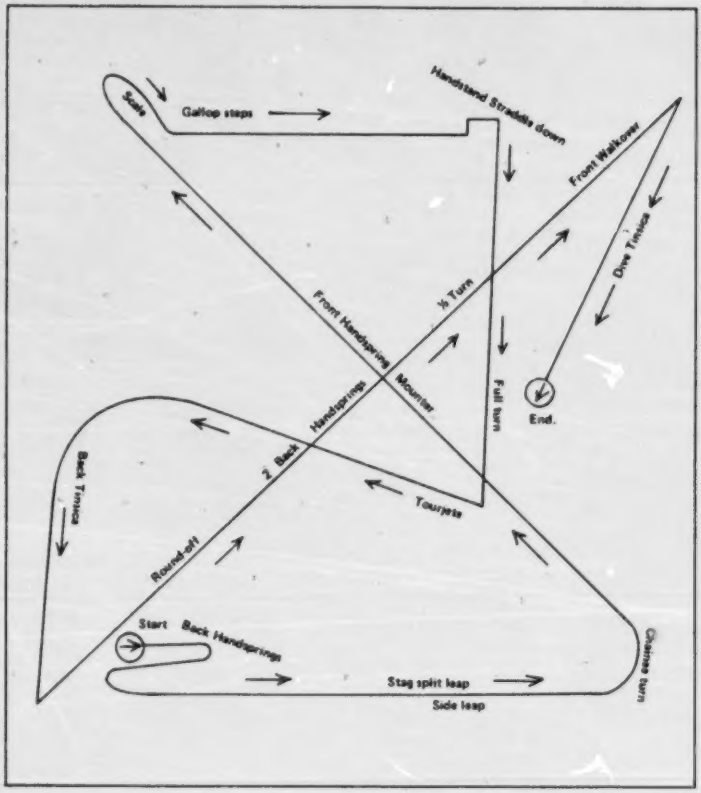
XII-1

Land on right leg, arms stretch up over head. Left leg stretches forward and slides forward as the right leg bends and right toes point. Land on right knee left leg straight forward. Arms circle back down and reach forward and upward palms up. Arms parallel to each other (a kneeling position with body weight remaining over the rear leg with the hip and knee in line, front leg straight, toes pointed.)

2

Bend left leg and shift body weight forward. Arms optional on last pose (no hand on the floor).

ADVANCED FLOOR PATTERN

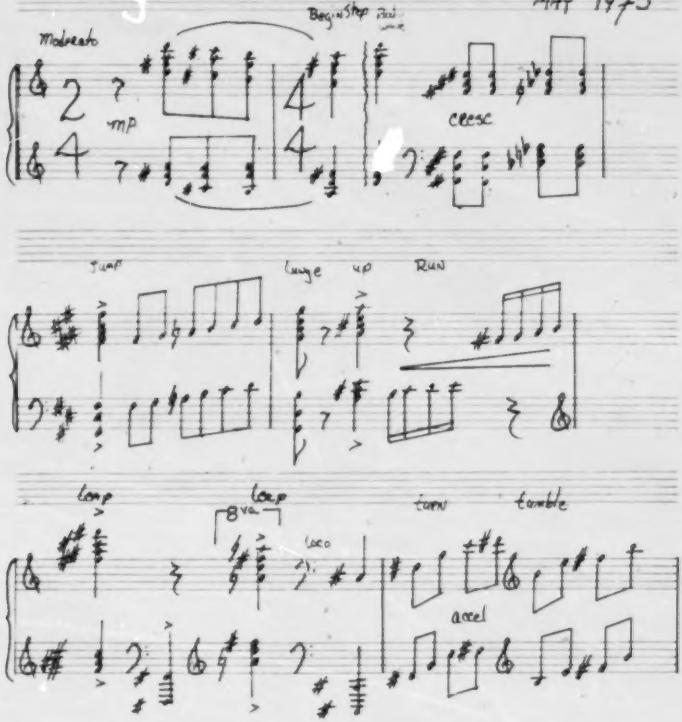


(➔) indicates body facing at beginning & end.

"Vecchio di Notte"

Age Group Compulsory - Class I

composed by - Larry A. Attaway

May 1975

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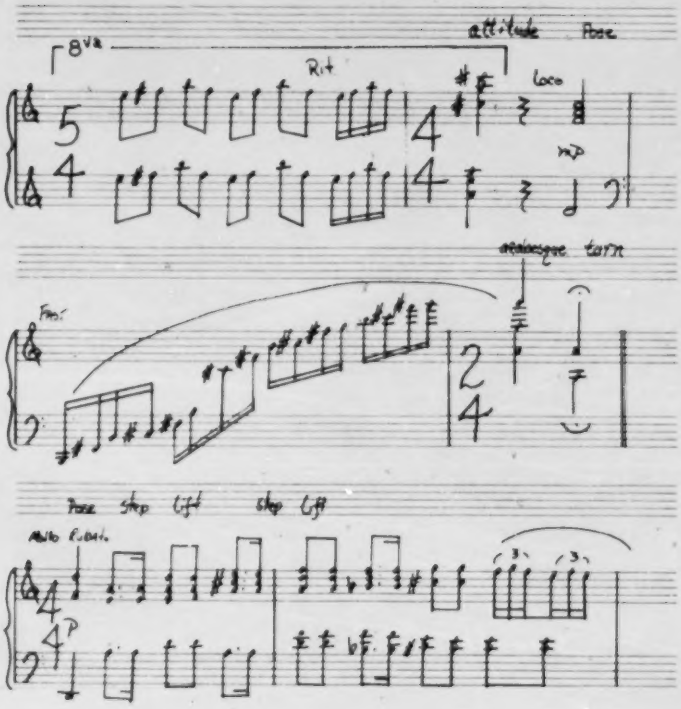
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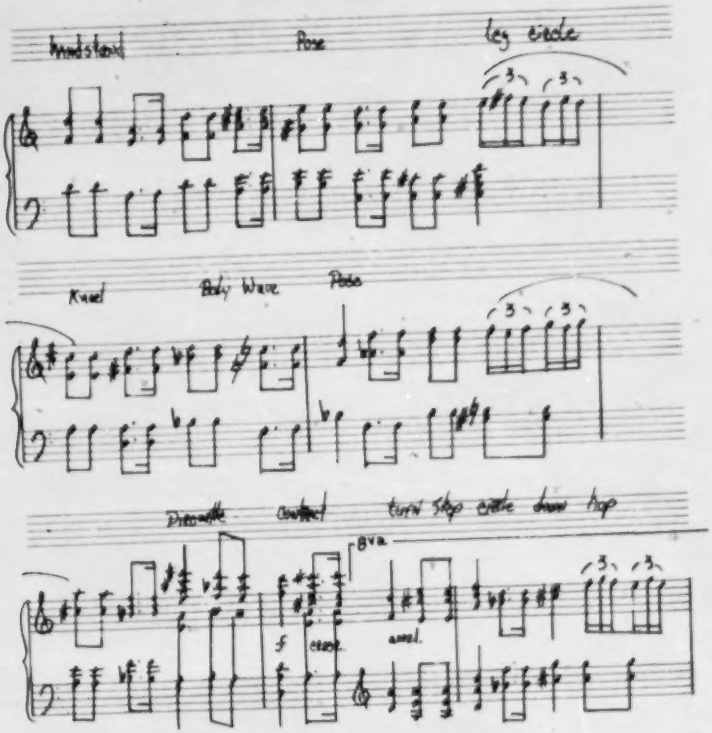
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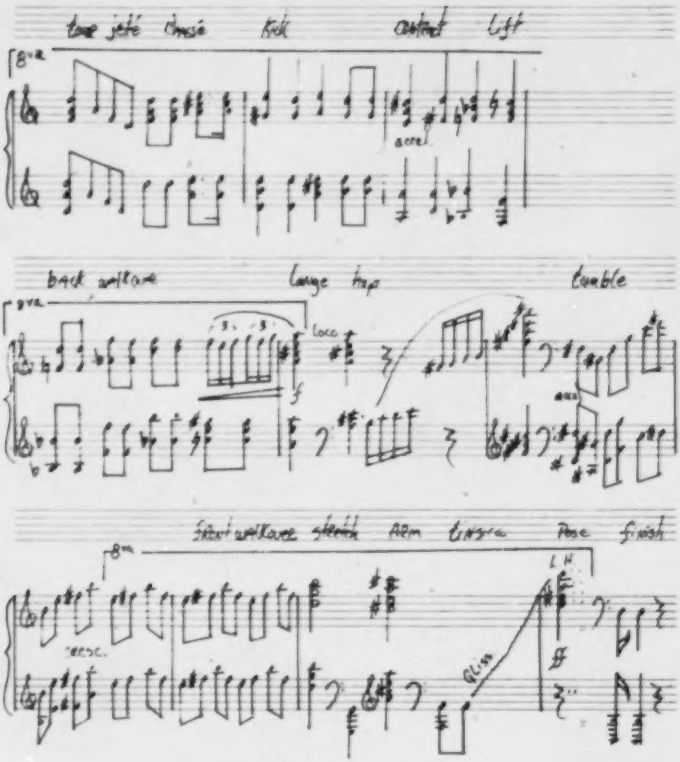
two jeté chassé kick
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back waltzes
large hop
double
8va
loco
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three waltzes steps Allegro
Pose finish
8va
accel.
L H
Gliss
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SPECIFIC PENALTIES FOR ADVANCED FLOOR EXERCISE-CLASS I

I.	5.	Failure to step out of back handspring	0.2
II.	1.	Lack of stag	0.2
III.	1.	Legs coming together late on front handspring	0.1
	1.	Feet not together on landing of front handspring	0.1
	1.	Insufficient amplitude on mounter	0.3
	1.	Lack of repulsion from hands on mounter	0.2
IV.	2.	Failure to show scale position	0.2
V.	See general deductions		
VI.	1.	Handstand not stretched	0.2
	1.	Pirouette not through verticle	0.2
	1.	Hitting feet on straddle through	0.1 each
	1.	Landing on seat heavily	Up to 0.3
VII.	See general deductions		
VIII.	1.	Supporting leg insufficiently bent	0.2
	1.	Free leg below horizontal	0.1
	4.	Insufficient turn on tourjete	0.2
	4.	Legs out of line on tourjete	0.2
IX.	3.	Insufficient body stretch	0.2
X.	1.	1/2 turn incomplete	0.2
	1.	Legs coming together late on roundoff	0.2
	1.	Roundoff not passing through verticle	0.2
	1.	Failure to lift free leg with amplitude on landing	0.2
XI.	2.	Insufficient amplitude on dive tinsica	0.3
XII.	1.	Insufficient slide	0.1

Those elements listed below are considered major elements and will draw a 0.5 or 1.0 point deduction if omitted or changed.

I.	Back handspring	0.5
II.	Stag split leap	0.5
III.	Front handspring	0.5
III.	Handspring mounter	0.5
IV.	Scale	0.5
VI.	Handstand 1/4 pirouette	0.5
VIII.	Full turn	0.5
VIII.	Tourjete split	0.5
IX.	Back tinsica	0.5
X.	Roundoff, two back handsprings	1.0
X.	Front walkover	0.5
XI.	Dive tinsica	0.5

GENERAL FAULTS AND PENALTIES FOR UNEVEN BARS

		Up to:
I.	**Exactness of Parts**	
	1. Changing or omitting a small part	0.1
	2. Changing or omitting a connection	0.3
	3. Changing or omitting an element	0.5–1.0 as indicated
II.	**Exactness of Rhythm**	
	1. Lack of continuity between connections (small hesitations, jerky movements)	0.1 each time
	2. Improper rhythm during elements	0.2
	3. Lack of continuity between connections and elements	0.3
	4. Unnecessary stops	0.2 each time
	5. Extra swings between elements or connections	0.5 each time
III.	**Placement of Bar Elements**	
	1. Turning in wrong direction	0.2
	2. Omitting a hand change	0.2
IV.	**Execution – Technical Faults**	
	1. Bent arm and knees	0.2
	2. Legs apart	0.2
	3. Improper body alignment during elements	0.2
	4. Feet contacting floor – small, medium or large as indicated by amount of touch	0.2 small 0.4 medium 0.5 large
	5. Alternate hand grasp of bar	0.3 each time
	6. Failure to stretch or extend body where indicated	0.2
	7. Loss of balance – small, medium or large errors	0.2 small 0.4 medium 0.5 large
	8. Regaining hand grasp without supplementary support	0.3
	9. Using supplementary support to regain a position	0.5
V.	**Amplitude**	
	1. Insufficient amplitude on extended positions	0.2
	2. Insufficient amplitude on swing movements	0.2
	3. Insufficient amplitude on circling movements	0.2
VI.	**Elegance**	
	1. Follow small, medium, or large errors	0.2 small 0.4 medium 0.5 large
VII.	**Coordination**	
	1. Lack of coordination of arms and legs when changing positions	0.1
VIII.	**Lightness**	
	1. Lack of lightness on moving from one bar to another	0.2
	2. Lack of lightness on movements on one bar	0.2

Uneven Bars-
BEGINNING-Class III

I-1 Standing under high bar, facing in. Grasp low bar in overhand grip and kick either leg forward, upward, joining other leg extended in a pike position into a back hip pullover, arriving on low bar in front support position.

II-1 Swing legs forward then backward to free front support (cast) to single leg squat thru with right leg. Change hands to reverse grip.

III-1 Stride circle forward, regrasping high bar in overhand grip on way up, with both hands.

IV-1

One-half turn left as right hand regrasps low bar outside of right thigh. Bring left leg over low bar. Left hand regrasps high bar. Arrive in front support position with right hand on low bar and left hand on high in overgrip position.

V-1 Swing legs forward then backward to free front support (cast)

2 to squat on low bar.

VI-1
Jump to straddle sole circle on high bar, drop back under high bar releasing feet to bring legs together with body fully extended, as one-half turn (180°) to the left is made.

1
Release right hand and regrasp high bar in overhand grip.

VII-1 Swing forward under low bar, upon body contact deeply pike at hips. (Wrap swing.)

2 Extend pike, and swing backward with full body extension. On the top of the back swing pike at hips (as left hand regrasps in over-grip) and lift legs on forward swing.

VIII-1 Place both feet on low bar. Double leg stem rise to high bar, immediate

2 cast to back hip circle on high bar.

IX-1 Continue to drop backwards through kip position, arms extended, ankles held to high bar, lower the legs with control into rear lying support on low bar.

2 Execute a 180° thigh roll to the left into front support position, regrasp low bar with the right hand outside of right thigh in over grip, followed by a regrasp with left hand on the low bar, outside of left thigh in overgrip.

X-1

Immediately swing legs forward, then backward to free front support (cast) to

2 straddle sole circle backward on low bar.

3 Bring legs together and extend body as hands release low bar to stand facing away from bars.

SPECIFIC PENALTIES FOR BEGINNING UNEVEN BARS-CLASS III

I.	**Hip pullover mount**	
	1. See general penalties	
II.	**Single leg squat through right**	
	1. Loss of balance to knee swing up	0.5
III.	**Stride circle regrasp high bar**	
	1. See general penalties	
IV.	**One half turn**	
	1. See general penalties	
V.	**Cast to squat on low bar**	
	1 & 2. See general penalties	
VI.	**Straddle sole circle high bar one half turn left**	
	1. Sole circle too early	0.2
	1. Placement of feet alternately	0.2
	1. Insufficient amplitude on sole circle before 1/2 turn	0.3
VII.	**False wrap with deep pike low bar, backward swing and pike at height of swing**	
	1. Beat heavy	Up to 0.2
	1. Pike premature	Up to 0.2
	2. Back pike position under level of low bar	Up to 0.2
VIII.	**Stemrise, cast to back hip circle high bar**	
	2. Lack of amplitude in free front support	Up to 0.2
	2. Lack of extension in shoulders in free front support	Up to 0.2
IX.	**Kip down, thigh roll to front support low bar**	
	1 & 2. See general penalties	
X.	**Cast sole circle low bar to rear stand**	
	2. Failure to place feet on top of bar in controlled straddle	Up to 0.2
	2. Sole circle too early	Up to 0.2
	2. Placement of feet alternately	Up to 0.2
	3. Insufficient amplitude during flight	Up to 0.3

Those elements listed below are considered major elements and will draw a 0.5 point deduction if omitted or changed.

I. Mount – Back hip pullover
III. Stride circle forward with regrasp of high bar
V. Squat onto low bar
VI. Straddle sole circle, 1/2 turn, wrap
VIII. Back hip circle on high bar
X. Dismount – Straddle sole circle

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Uneven Bars-
INTERMEDIATE-Class II

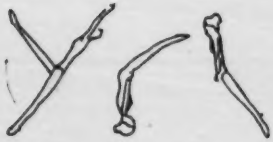
I-1
Standing in front of low bar, facing bars. Glide to single leg stoop with right leg, arriving on low bar in stride circle position.

II-1
Grasp under high bar with right hand, then left, and execute one-half turn (180°) left, lifting right leg over low bar to arriving in rear lying support position on low bar with both hands in overgrip position on high bar.

III-1
Lower legs to lift ankles to high bar, stationary kip to high bar to fully extended front support.

2 to an immediate front hip circle.

IV-1
Cast away from high bar



2 to back hip circle on low bar, pausing in front support position, hands in overgrip on low bar.

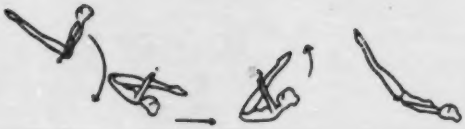
V-1 Immediately lower legs forward then backward to free front support (cast)

2 single leg squat thru with right leg, arriving in stride support position.

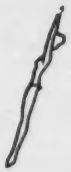
3 Lift left leg over low bar to rear support position. Release left hand as leg comes around and regrasp to overhand grip.

VI-1

Lift legs to high V and drop back in pike position executing a back seat circle to an extended rear support.



2 Lift legs to high V and continue to a pike swing under low bar. Swing back up to rear lying support position on low bar



3 as hands regrasp high bar in overhand grip.

VII-1

Place the ball of the right foot on low bar, left leg extended over the low bar. Lift the extended left leg close to high bar, push with right foot and execute a single leg stem rise

2 to immediate free front support (cast),

2 immediate underswing dismount to stand facing away from low bar. (Hips should be free of bar)

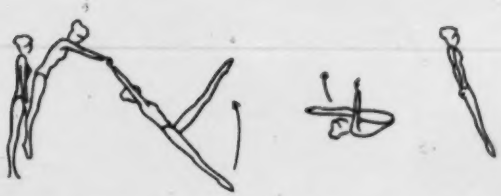
SPECIFIC PENALTIES FOR INTERMEDIATE UNEVEN BARS-CLASS II

I.	**Glide, single leg overshoot**		
	1. See general penalties		
II.	**One half turn to rear lying support**		
	1. See general penalties		
III.	**Stationary kip, front hip circle**		
	2. Finish of circle incorrect	Free front support	Up. to 0.2
		Shoulders	Up to 0.2
IV.	**Cast from high bar, back hip circle low bar**		
	1. Insufficient amplitude on cast off		Up to 0.3
V.	**Single leg squat through right**		
	1. See general penalties		
VI.	**Back seat circle, basket swing to catch high bar**		
	1. Insufficient amplitude in V sit		Up to 0.3
VII.	**Single leg stemrise cast to underswing dismount**		
	1. Insufficient amplitude in free front support		Up to 0.3
	2. Insufficient amplitude on underswing		Up to 0.3
	2. Insufficient stretch of body before descent to landing		Up to 0.2

Those elements listed below are considered major elements and will draw a 0.5 point deduction if omitted or changed.

I. Mount – Glide, single leg overshoot
III. Stationary kip to high bar
III. Front hip circle
IV. Cast on high bar to back hip circle low bar
VI. Back seat circle
VI. Pike swing to regrasp high bar
VII. Dismount – underswing

Uneven Bars-
ADVANCED-Class I

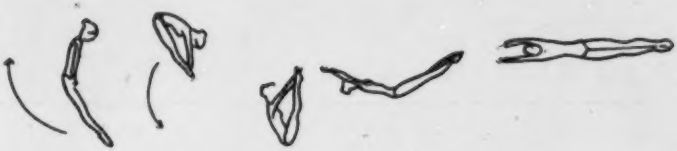


I-1 Standing, facing low bar, glide to double leg stoop thru, arriving on low bar in rear support position extended facing in.

II-1 Change to reverse grip and go immediately into front seat circle to rear support, extended.

III-1 Without stopping, grasp high bar with both hands and do a long hang kip to high bar

2 into immediate front hip circle.



IV-1 Cast, straddle sole circle to one-half turn (180° left, change both hands to overhand grip simultaneously.

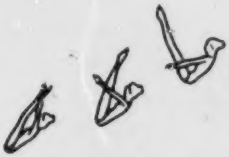
V-1 Wrap (back hip circle) on low bar to eagle catch.

VI-1

Release high bar, drop to straddle glide kip on low bar release

2 and catch high bar in over-grip.

VII-1 Straddle legs over low bar, arriving in rear lying support position with both hands on high bar.



VIII-1

Stoop both legs through hands in deep pike

2 rise to straddle cut dismount, landing facing bars.

SPECIFIC PENALTIES FOR ADVANCED UNEVEN BARS-CLASS I

I.	**Glide stoop thru to rear support**	
	1. See general penalties	
II.	**Front seat circle to inner rear support**	
	1. See general penalties	
III.	**Long hang kip, front hip circle high bar**	
	1. Insufficient swing before kip	Up to 0.2
	2. Finish of circle incorrect in shoulder position	Up to 0.2
	2. Lack of amplitude in free front support	Up to 0.3
IV.	**Straddle sole circle, one half turn**	
	1. See general penalties	
V.	**Back hip circle, eagle catch**	
	1. Insufficient amplitude during eagle catch	Up to 0.3
VI.	**Drop straddle glide low bar, release catch high bar**	
	1. Incorrect hip position on drop	Up to 0.2
	2. Insufficient swing backward during catch	Up to 0.2
VII.	**Straddle over Low Bar to Rear Lying Support**	
	1. See general penalties	
VIII.	**Stoop through, straddle cut dismount**	
	1. Insufficient amplitude on reverse kip swing	Up to 0.3
	2. Insufficient straightening of body before landing	Up to 0.2

Those elements listed below are considered major elements and will draw a 0.5 or 1.0 point deduction if omitted or changed.

I.	Mount – Glide, stoop thru to rear support	0.5
II.	Front seat circle	0.5
III.	Long hang kip	0.5
III.	Front hip circle	0.5
IV.	Cast straddle sole circle, 1/2 turn to back hip circle on low bar	0.5
& V.	eagle catch	0.5
VI.	Drop straddle glide	0.5
VI.	Kip catch high bar	0.5
VIII.	Dismount – Stoop to straddle cut	0.5

COMPULSORY VAULTING

GENERAL COMPULSORY VAULTING DEDUCTIONS

All compulsory vaults have certain similar rules and deductions. Each gymnast is allowed to perform two vaults. Each vault is scored. The best of the two scores will be used to determine the gymnast's final score.

All compulsory vaults have a value of ten points. Each attempt will be given a score from 0 to 10 based upon the gymnast's performance of the six parts of the vault. These categories include: On Flight; Repulsion and push off the horse; Off Flight; Position and stretch of the body during the entire vault; Direction of the vault; General balance of the flights and Landing.

A compulsory vault will be scored a zero when the vault attempted is from an entirely different family of vaults – a straddle instead of a squat, for example. The vault will also be scored a zero if the vaulter's progress is interrupted completely by the feet resting or by sitting on the horse; by falling over the horse; and if the vaulter is assisted by a spotter during the on flight. The vault will not be scored a zero if a layout position (25 – 35° above the horizontal) is attempted but not achieved. In this case, the proper on flight deduction will be taken.

No steps are authorized following the landing of any vault.

Generally, the International Gymnastics Federation has divided a vault into six phases as follows:

Phase
On flight
Repulsion and push off
Off flight
Position during entire vault
Direction of the vault
General balance and landing

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BEGINNING LEVEL VAULT-CLASS III

Beginning Level Vault: Squat Flight Vault – Value: 10 points

Description: Jump, body stretched below horizontal, then bend (flex) the body in order to pass the legs bent and joined between the hands, stretch the body before landing in a stand rearways.

TABLE OF DEDUCTIONS

On-Flight

Insufficient flight between board and hand placement	Up to 1.0
Flexing legs too soon	Up to 0.5
Body bent too soon during preflight	Up to 0.5
Shoulders ahead of hands at moment of contact	Up to 0.5
Body at horizontal	Up to 0.5
Body above horizontal	Up to 1.0

Repulsion

Alternate repulsion of hands	Up to 0.3
Late push off of hands	Up to 0.5
Arms slightly bent during support phase	Up to 0.5
Arms completely bent – body resting on horse	Vault Void
Failure to place hands on top of horse	Up to 0.5
Failure of body to rise after push off	Up to 0.5

Off-Flight

Complete lack of off-flight	2.0
Insufficient off-flight	Up to 1.0
Touching horse with feet	0.5
Resting feet on horse	Vault Void

Position and Stretch of Body

Insufficient extension of body before landing	Up to 1.0
Complete lack of extension of body before landing	2.0
Toes flexed as they pass over the horse	Up to 0.2
Legs slightly apart	Up to 0.2

Direction of Vault

Poor direction of entire vault	0.5
One flight poorly directed	Up to 0.3

General Balance & Landing

Poor balance of the flights of the vault	Up to 1.0
Breakdown: Height and extension	Up to 0.5
Speed and dynamics of flights	Up to 0.5
Landing on floor heavy and uncertain	0.1–0.2
Taking one step after landing	0.1
Taking more than one step after landing	0.2
Taking several running steps after landing	0.3
Support of one or both hands on floor upon landing	0.5
Touch of one or both hands on floor upon landing	0.3
Falling on knees after landing	0.5
Falling on hips after landing	0.5
Falling out of balance with support of body against horse	0.5

Coaching or Spotting Errors

Coach or spotter between board and horse	0.5
Aid of coach or spotter during preflight	Vault Void
Aid of coach or spotter during landing	0.5

INTERMEDIATE LEVEL VAULT-CLASS II

Intermediate Level Vault: Layout Squat – Value: 10 points

Description: Layout Squat Vault

Jump, body stretched above the horizontal (25-35°), then flex at the hips and knees in order to pass the bent and joined legs between the hands. Stretch the body before the landing to a stand rearways.

TABLE OF DEDUCTIONS

On-Flight

Insufficient flight between the board and placement of the hands on the horse	Up to 1.5
Body underneath the horizontal at moment of contact	3.5
Body just at horizontal at moment of hand contact	2.0
Body slightly above horizontal upon contact	0.5
Flexing the legs too soon	Up to 0.5
Body slightly bent in the on-flight	Up to 0.5
Shoulders ahead of the hands at moment of contact	0.5

Repulsion and Push Off

Failure of the body to rise	Up to 1.0
Failure to place the hands on top of the horse	0.5
Arms completely bent – body or head resting on horse	Vault Void
Alternate repulsion of the hands	Up to 0.3
Arms slightly bent during the support	0.3 –0.5
Late push off of the hands	Up to 0.5

Off-Flight

Insufficient off flight	Up to 1.0
Complete lack of second flight	2.0
Touching the horse with the feet	0.5
Supporting the feet or one foot on the horse	Vault Void

Position and Stretch of the Body

Insufficient extension of body before landing	Up to 1.0
Complete lack of body extension before landing	2.0
Toes flexed as they pass over horse	Up to 0.2
Legs slightly apart	Up to 0.2

Direction of Vault

Poor direction of the entire vault	0.5
One flight poorly directed	Up to 0.3

General Balance and Landing

Poor balance of the flights of the vault	1.0
Height and Distance	Up to 0.5
Speed and Dynamics	Up to 0.5

Taking one full step after landing	0.1
Taking more than one step after landing	0.2
Taking several running steps after landing	0.3
Supporting one or both hands on the floor upon landing	0.5
Touching (no weight placed on one or both hands) upon landing	0.3
Falling on knees after landing	0.5
Falling on hips after landing	0.5
Falling out of balance with support of body against horse	0.5

Coaching or Spotting Errors

Coach or spotter between the board and horse	0.5
Aid of the coach or spotter during the on-flight	Vault Void
Aid of coach or spotter during landing	0.5

Other Special Deductions

Vault performed with major changes, such as keeping legs straight	Vault Void

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ADVANCED LEVEL VAULT-CLASS I

Advanced Level Vault: Handspring – Value: 10 points

Description: FIG Vault Number 8 – Handspring

Jump, by inverting, body and arms stretched to an inverted support sideways (descent), free to a stand rearways.

TABLE OF DEDUCTIONS

On-Flight

Insufficient flight between the board and placement of the hands	Up to 1.5
Body bent during flight	Up to 0.5
Legs bent during flight	Up to 0.5
Legs apart during flight	Up to 0.3
Body bent before the inverted support (piked)	Up to 1.0
Flight poorly directed	Up to 0.5
Using force to establish support	Up to 1.0
Arms, shoulders, trunk not in the same line upon arrival on the horse (body extremely arched)	Up to 0.5

Arms completely bent upon arrival to horse	2.5
Arms bent upon arrival	0.3 –0.5
Stopping while in the inverted support	0.3 –0.5

Repulsion and Push-Off

Total lack of repulsion	2.0
Releasing the hands too late	0.3 –0.5
Alternate repulsion of hands	Up to 0.3
Insufficient height or angle of the repulsion	Up to 1.0

Off-Flight

Insufficient length of the off-flight	Up to 1.0
Body bent during flight – failure to flatten body	Up to 0.5
Legs bent during flight	Up to 0.5
Legs apart during flight	Up to 0.3

Position and Stretch of Body During Flights

Penalties listed under on-flight and off-flight

Direction of Vault

Poor direction of entire vault	0.5
Slight directional error one flight	Up to 0.3

General Balance and Landing

Poor general balance of the flights of the vault	1.0
Height and Distance	Up to 0.5
Speed and Dynamics	Up to 0.5
Landing heavy and uncertain	0.1–0.2
Taking one full step after landing	0.1
Taking more than one full step after landing	0.2
Taking several running steps after landing	0.3
Supporting one or both hands on the floor upon landing	0.5

Touching (no weight placed on one or both hands)

upon landing 0.3

Falling on knees after landing 0.5

Falling on hips after landing 0.5

Falling out of balance with support of body against horse 0.5

Coaching or Spotting Deductions

Coach or spotter between the board and the horse 0.5

Aid of coach or spotter during the on-flight ..... Vault Void

Aid of coach or spotter during the landing 0.5

Other Special Deductions

Vault performed with any major changes, such as

a pike in the off flight ..... Vault Void

Get Involved!

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Officiating

NAGWS AFFILIATED BOARDS OF OFFICIALS

The Affiliated Boards of Officials (ABO) is one of 9 structures of the National Association for Girls and Women in Sport (NAGWS). The following official statement of goals was approved by the ABO Executive Council (fall 1977) in an effort to clarify the future directions of ABO:

1. To improve the quality of officiating for girls and women's sports contests, regardless of the level of skill/maturity of players, or the rules governing the contest.
2. To increase the number of competent women officials, not to the exclusion of men, but as needed affirmative action.
3. To promote the involvement of women in the governing bodies of other sports officiating groups.

The purpose of the ABO is to promote quality officiating for girls and women's sport programs by:

(1) Developing officiating techniques
(2) Providing materials for training and rating officials
(3) Disseminating information about officiating
(4) Promoting the use of ABO-rated officials
(5) Developing standards of conduct for officials compatible with the philosophy of the NAGWS
(6) Providing the organizational and administrative structure for the coordination of Affiliated Boards
(7) Promoting standards with respect to fees, ratings and uniforms.

Approximately 190 Boards of Officials throughout the United States are affiliated with ABO/NAGWS. These boards provide opportunities for interested individuals to learn about officiating or judging and are authorized to give NAGWS ratings.

The Principles and Techniques of Officiating (PTO) Committees for each of the 11 sports in which ABO grants ratings are specifically concerned with enumerating the mechanics used by referees, umpires and judges in officiating games, meets or matches.

The Examinations and Ratings Committees for each of the 11 sports in which ABO grants ratings are responsible for preparing, revising and analyzing the officiating theoretical (written) examinations.

If you have questions concerning the techniques of officiating gymnastics, write to:

JOANNE PASQUALE
204 S. Annin
Fullerton, CA 92631

Information regarding study questions in this gymnastics guide or on the theoretical examination on gymnastics should be addressed to:

LU WALLACE
1664 Lakewood Dr.
Orem, UT 84057

Additional information regarding ABO officiating concerns may be secured by writing:

Affiliated Boards of Officials
c/o NAGWS Executive Secretary
1201 Sixteenth St., N.W.
Washington, DC 20036

STATEMENT OF PHILOSOPHY OF THE AFFILIATED BOARDS OF OFFICIALS:

THE ROLE OF THE OFFICIAL IN THE COMPETITIVE SITUATION

Educational values should be of primary concern to all who have leadership roles in a competitive program. As one of those fulfilling leadership roles, the official must be concerned with promoting these values and with the welfare of the participant. The unique contribution of the official is assuring equal opportunity and fair play for all. The official essentially acts as an arbitrator, providing judgments that are within the spirit and intent of the rules. Decisions are based on objective evidence, free from bias and from the emotion that often pervades the competitive environment.

An official enters the competitive situation with a thorough understanding of the letter, as well as the intent of the rules, the strategy and skills of the sport to be played and correct execution of officiating techniques to view the contest accurately. The official maintains a friendly yet reserved attitude toward all throughout the sport experience. The official is flexible, operating within officiating standards appropriate to the age of the performers, the level of skill, and the facilities available. Biases by players, spectators and coaches will be evaluated with an understanding not only of the multiplicity of ways in which individuals may react to a competitive experience but also of the behavior appropriate to such an educational experience. Duties will be performed fairly, efficiently and without drawing undue attention to the official. In order to strengthen the official's effectiveness, personal evaluation of performance will be made and solicitation of constructive criticism from coaches, players and administrators will be sought. Though receiving a fee, the ultimate reward to the official will be that of having rendered a valuable service to girls and women who have found personal meaning in expressing themselves through the medium of sport.

HOW TO ESTABLISH A RATING IN GYMNASTICS

The Gymnastics Rating is a joint rating administered by the Women's Gymnastics Certification Committee of the NAGWS and the USGF (United States Gymnastics Federation).

Established Boards of Officials may qualify to give NAGWS officials ratings in gymnastics by listing three qualified persons who are willing to establish and maintain gymnastics ratings. The qualifications, such as experience in the sport and possible other ratings, should be listed. These names should be sent to the Gymnastics Examinations and Ratings Chairperson, Lu Wallace, 1664 Lakewood Drive, Orem, UT 84057.

Only certified boards and approved USGF individuals may rent the rating film. The rating film is rented for a three-day period. To obtain the rating film, send a request to the nearest Association Film Company, listing *three* dates. Send a carbon copy of this letter to the Examinations and Ratings Associate Chairperson, Sue Ammerman, 97 Lions Head East Drive, Wayne, NJ 07420, and request the examination packet. Upon confirmation of the rating film request, the film and examination packet will be sent prior to the administration date.

Sources of Film Rentals

Rating of Judges for Girls Gymnastics: 16mm.; color-sound on floor exercise section; $25.00 for a three-day period. (Available only to certified Boards of Officials and USGFWC authorized personnel.)
Order from the Association–Sterling Films, Inc.,
512 West Burlington, La Grange, IL 60525.

Rating Examination Costs

Film Rental: $25
Minimum per administration: $40 (exclusive of film rental)
Minimum per examiner: $5 with exception of Apprentice Level – Class III $2.50
Expenses for duplicating written examinations may be deducted.

STANDARDS FOR OFFICIALS' RATINGS IN GYMNASTICS[1]

Effective March 1, 1978

Note: Changes from the previous *Guide* have been indicated by shading.

National Official – Class I

1. Minimum grade[2] – theoretical and practical;[3] 85%
   theoretical and practical; 85%
   (those who previously held a National FIG rating)
2. Eligibility – 20 years of age; must have previously attained a State, Regional or National rating
3. Duration – until December, 1980 (throughout the Olympiad); must judge three meets per year and file reports to maintain status.
4. Examination content
   a. Practical – optional exercises in all four events
   b. Theoretical – 50 questions Class I (Advanced) Compulsories and 50 questions general knowledge
5. Qualified to judge any Class I competition in any geographical area

Regional Official – Class I

1. Minimum grade[2] – theoretical and practical,[3] 80%
2. Eligibility – 18 years of age; must have previously attained a minimum of State rating
3. Duration – until December 1980 (throughout the Olympiad); must judge three meets per year and file reports to maintain status
4. Examination content
   a. Practical – optional exercises in all four events
   b. Theoretical – 50 questions Class I (Advanced) Compulsories and 50 questions general knowledge

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[1] Note the current *NAGWS Basketball Guide* for information regarding ratings in all sports and for the most updated information about the standards and practices of the Affiliated Boards of Officials.

[2] Minimum % score for both theoretical and practical examinations must be met as stated. In the event the practical examination is not required, theoretical minimum scores apply.

[3] Applies to those examinees who receive certification after September 1, 1975.

5. Qualified to judge any Class I competition up to and including the Regional level in any geographical area

State Official – Class II

1. Minimum grade[2] – theoretical and practical,[3] 75%
2. Eligibility – 18 years of age; must have previously attained a minimum of Associate rating
3. Duration – until December 1980 (throughout the Olympiad); must judge three meets per year and file reports to maintain status
4. Examination content
   a. Practical – optional exercises in all four events
   b. Theoretical – 50 questions Class II (Intermediate) Compulsories and 50 questions general knowledge
5. Qualified to judge Class II competitions up to and including the State level in any geographical area; must maintain active status at State Rating-Class II for one year before being eligible to take the Class I rating examination.

Associate Official – Class II

1. Minimum grade[2] – theoretical and practical,[3] 70%
2. Eligibility – 16 years of age; must have previously attained a minimum of Apprentice rating
3. Duration – until December 1980 (throughout the Olympiad); must judge three meets per year and file reports to maintain status
4. Examination content
   a. Practical – optional exercises in all four events
   b. Theoretical – 50 questions Class II (Intermediate) Compulsories and 50 questions general knowledge
5. Qualified to judge any Class II sectional, local, or state competition in any geographical area; must maintain active status at Associate Rating-Class II for one certification year before being eligible to take the Class I rating examination

Apprentice Official – Class III

1. Minimum grade[2] – theoretical only,[3] 70%
2. Eligibility – 16 years of age
3. Duration – until December 1980 (throughout the Olympiad); must judge three meets per year and file reports to maintain status
4. Examination content
   theoretical – 50 questions on Class III (Beginning Level) Compulsories; practical examination optional

5. Qualified to judge any Class III meet in any geographical area; must maintain active status at Apprentice Rating-Class III for one certification year before being eligible to take the Class II examination

Emblem and Uniform

Gymnastics officials should wear a skirt and blouse with blue jacket or blazer, or a dress or pants suit may be worn. The official shirts and emblems for other sports are available from the Hanold Company, Sebago Lake, Maine 04075. When ordering, send dress size and check or money order for correct amount. Anyone may order the official shirt. A current rating card must accompany an individual's order for an emblem; however, it is not necessary to send a rating card when ordering a shirt.

An affiliated board may wish to have a supply of shirts or emblems for distribution to newly rated officials. A quantity order may be placed *only* by the affiliated board chairperson. It is not necessary that the chairperson's rating card be enclosed, but full payment must accompany the order.

Prices: Wash-and-wear shirt, $7.50; knit jersey with zipper neck, $13.50; navy flannel blazer, $35.00; National State, Local, Apprentice, and Intramural emblems, $1.75. (All prices are subject to change.)

Shipping Charge: 75 cents per order.

Recommended Fees

Local boards may establish or negotiate fees that reflect the level of rating of the official as well as the type and level of competition within their locale. Boards are encouraged to establish fees in conjunction with local governing groups. The fee schedule may reflect differential pay based upon rating levels.

REGISTRATION OF OFFICIALS

Most states require those who officiate either boys' or girls' interscholastic contests to be registered with the State High School Athletic Association or other administrative body. All NAGWS/ABO officials who officiate high school or junior high school games are urged to cooperate fully with their state regulatory body.

AMATEUR STANDING OF OFFICIALS

An official who wishes to maintain amateur status as a participant in a sport must be aware of the ruling(s) on amateur status established by various governing bodies for that sport.

Amateur status is defined by high school and college governing bodies as well as by national sport governing bodies that hold the franchise from international sport governing groups.

The official who wishes to maintain amateur status as a participant is responsible for investigating the specific regulations of *each* governing body with jurisdiction over such eligibility.

National Governing Body for Gymnastics

The United States Gymnastics Federation is the national governing body for gymnastics in the United States. Information regarding the amateur status rulings of the USGF may be secured by writing to the USGF, P.O. Box 4600, Tucson, AZ 85717.

HOW TO BECOME A RATED OFFICIAL

1. Study the rules, the article on the techniques of officiating and the study questions.
2. Attend interpretations meetings and officiating clinics or training courses conducted in your vicinity.
3. Practice often. To some, officiating comes easily; to others it comes only as the result of hard work and concentration. Welcome criticism and work hard to improve.
4. Find out from the chairperson of the nearest affiliated board when examinations for ratings are to be held. (Consult list of boards in NAGWS Directory available from NAGWS/AAHPER, 1201 Sixteenth St., N.W., Washington, DC 20036. Cost: $3.00.)
5. Take your rating remembering that it is the aim of the Affiliated Boards of Officials to maintain high standards for officials.

INFORMATION FOR AFFILIATED BOARDS

How to Establish a Board of Officials

1. Establish the need for an affiliated board by contacting individuals in the area who have current ratings or who are interested in standardizing and raising the level of officiating badminton, basketball, competitive swimming and diving, fencing, gymnastics, soccer, softball (fast pitch and slow pitch), synchronized swimming, tennis, track and field, or volleyball in that area.
2. Write to Edith Cobane, ABO Past Chairperson, PE 244, State University of New York, 1400 Washington Avenue, Albany, NY 12222, for a sample copy of an authorized constitution for officials' boards and the *Policies and Procedures Handbook* and application for becoming an affiliated board.

3. At a designated meeting of interested individuals present plans for forming a board.
   a. Choose a name which will permit expansion of function as need may arise; do not limit title to one sport.
   b. From the group, elect a chairperson, chairperson-elect, secretary, and treasurer.
   c. Form an examining committee of at least three members for each sport in which you would like to give ratings. If any member has been rated elsewhere, such experience should be helpful; such a rating is not necessary, however. It is suggested that members of the examining committee be examined and obtain ratings from other affiliated boards whenever possible.
   d. Make plans for drawing up a constitution according to the sample copy received from the Past Chairperson of the NAGWS Affiliated Boards of Officials. Plan to devote some time to the study of the rules and to practice officiating. If possible, secure the assistance of some rated official in each sport for which the Board anticipates giving ratings.
4. Send the completed application form, two copies of the local constitution, and a check for $10 annual dues (made payable to the NAGWS Affiliated Boards of Officials) to the ABO Past Chairperson. Indicate the sports in which you wish to grant ratings by listing the names and qualifications of *3* interested individuals. Approval of the application will come from the Past Chairperson of the Affiliated Boards of Officials who will request that examination packets be sent to your Affiliated Board Chairperson for all sports in which your Board is authorized to give ratings. The process of accepting an application for affiliation of a new Board and of requesting that the proper examination packets be sent ordinarily takes several weeks. Prospective Boards, therefore, should file for affiliation at least 2 months before they wish to hold rating sessions.
5. Administer Form A of the National Theoretical Examination. Form B of the National Theoretical Examination may be administered to those who did not pass Form A. The Intramural Examination may be given as a practice test to those candidates pursuing ratings.
6. To cover expenses involved in the construction and evaluation of written examinations, boards should charge a fee each time an individual takes a written examination. The Affiliated Boards of Officials Treasurer must receive 50 cents for each written examination given by a board. Board fees can exceed 50 cents per test in order to cover operating expenses.
7. Conduct practice sessions in rating officials. All persons on the

examining committee who have not previously rated officials should have a minimum of three practice sessions prior to actually rating. Secure the assistance of a rated official in these practice sessions if at all possible.

8. Give practical examinations to individuals who pass the written examination. (Note minimum number of raters required to give various ratings on page 186.)
9. Request appropriate rating cards from the NAGWS National Office for distribution to those who pass the theoretical and practical examination.
10. Send lists of approved officials to schools and other organizations in the area. This notice should indicate the fees for officiating and should give the name, address, rating and telephone number of each official.
11. Keep accurate lists of all persons receiving ratings. Forward these lists to the chairpersons of the Examinations and Ratings Committees in those sports in which your Board was authorized to give ratings. An appropriate form is included in each examination packet. Due date for submitting all forms to appropriate E&R personnel: **June 1.**

Adding Sports – Expansion of Services

Should a Board wish to add ratings in other sports, the Chairperson of the Board should write the Examinations and Ratings Chairperson (E and R) in that respective sport. (Note current *NAGWS Guide* for that sport to identify the name of the individual.) The Board should indicate the names of a minimum of 3 persons qualified to act as examiners in that sport for the next 2 years. Qualifications and experience in the sport should be listed for each potential examiner. Should your Board qualify, you will be notified directly by the E and R Chairperson and will receive a packet for administering examinations.

Maintaining Affiliated Status

To main affiliated status in each sport in which it gives ratings, a Board must:

1. Pay dues each year to the ABO Treasurer. (Notifications will be sent each fall.)
2. Submit a yearly report to each respective E and R Chairperson regarding the current status of rated officials. (Reports for each sport must be submitted by **June 1.** Appropriate forms are included in examination packets.)
3. Submit periodic accountings yearly to the ABO Treasurer as to how many examinations have been administered. (50 cents per each examination administered is due ABO.)

Note: Examination packets are mailed yearly to *qualified* boards on:

April 1 – Soccer
August 1 – Volleyball and Basketball
September 1 – Track & Field
September 15 – Competitive Swimming and Diving, Badminton, Tennis
October 1 – Fencing
October 15 – Synchronized Swimming, Gymnastics
February 1 – Fast Pitch Softball, Slow Pitch Softball

If you do not receive your packet(s) within two weeks of the above dates, contact the designated E & R Chairperson for all sports. Exception: contact the National Office for Volleyball and Basketball packets.

Techniques of Officiating Gymnastics

Revised by the ABO PRINCIPLES AND TECHNIQUES OF OFFICIATING COMMITTEE

The following descriptions of techniques for gymnastics officials are intended to supplement the official rules. It is important, therefore, that all the sources be consulted for complete understanding of rules and officiating techniques. The interpretation of rules, plus the FIG Code of Points, should be used as the supplements to the techniques stated below.* Sections which have been reworded or clarified are designated by a check (√). Changes in techniques are indicated by shading.

PART I. SUGGESTED OFFICIALS FOR A MEET

SECTION 1.

Officials for a dual or three-way meet:

1 superior judge
3-4 acting judges (depending on whether the superior judge is also used as one of the acting judges)
1 chief scorer
2 assistant scorers
1 announcer
1 or 2 timers
2-4 runners

Officials for a larger meet:

1 meet director
1 meet referee
1 to 4 superior judges (depending on the number of events run at one time)
3 to 16 acting judges (depending on the number of events run at one time and whether or not the superior judges are also used as acting judges)
1 to 4 clerks (depending on the number of events run at one time)
1 chief scorer
2 to 8 assistant scorers, 2 at each event

**FIG Code of Points* is available from United States Gymnastics Federation, P.O. Box 4600, Tucson, AZ 85717. $10.50

1 to 2 announcers (if two events are to be run alternately, it is best to have two announcers, one covering each event)
1 to 4 timers (depending whether the beam and floor exercise are to be run simultaneously and whether one or two timers per event are used)
At least 2 runners per event

SECTION 2.

The meet director shall –

a. Send out entry blanks at least two months in advance
b. Obtain the facilities and gymnastics equipment for running the meet:
   1. Gymnasium with all necessary apparatus
   2. Special warm-up area for larger meets with identical apparatus
   3. Lockers and locker room for the competitors
   4. Changing area for coaches and officials (preferably another locker room)
   5. Seating arrangements for spectators
   6. Seating area for teams
   7. Chairs and tables for announcers, scorers and score flashers
   8. Chairs for judges, runners and timers
   9. P.A. system, stopwatches, paper, pencils
   10. Record player, tape recorder and/or piano
   11. Gymnastics chalk, batter's rosin and fine sandpaper
   12. Tape measure to check the apparatus
   13. Flash card(s)
   14. Awards and prominent people to present them (not necessary for dual meets)
   15. Equipment movers during the meet, if any equipment moving is necessary
c. Have received the names of entries at least two days before the meet (unless a definite deadline for entries was set) and draw the order of competition (drawn at random)

Note: In dual meets, the competitors will compete alternately in the order sent in by the coaches of the teams. The visiting team has the choice of event(s) to go last in.

d. Designate such persons as deemed necessary for assistance in carrying out meet director's duties.
e. Obtain judges and all other officials.
f. Determine the suitability of all apparatus and supervise its placement.
g. Prepare lists of competitors for scorers, announcers, clerks, and superior judges. Prepare worksheets for acting judges.

h. Provide for an athletic trainer, nurse or physician to be present at the meet.
i. Duplicate the results of the meet and mail them to interested parties.

Note: In case of dual meets, these duties shall be assumed by the home coach or person(s) designated by the home coach.

SECTION 3.

The meet referee shall –

a. See that all the rules and regulations are enforced and have the power to disqualify competitors or judges for serious infractions or extremely unsuitable conduct.
b. Decide on all matters not covered by the rules.
c. Rule on all protests.
d. Meet with judges and coaches (separately or combined) immediately prior to the meet for necessary clarifications of rules and difficulties.
e. Check all apparatus for regulation height, width or distance.

Note: In dual meets, the superior judge may assume the additional duties of the referee.

SECTION 4.

The superior judge shall –

a. Assign the acting judges to their places, apart from each other, and preferably on all sides of the performing area.
b. Determine when the acting judges are alert and attentive.
c. Conduct a consultation of the judges after the first performance in each individual event in order to establish a common basis for scoring the performances.
d. Counsel the judges on any gross variations in compulsory exercises.
e. Counsel the judges on any gross inadequacies of an exercise.
f. Consult with an acting judge when requested by the acting judge.
g. If the two middle scores are out of line according to the USGF point spread for preliminary or final competition, the superior judge should call a conference, review the routine, and give the score. The middle score furthest from the score of the superior judge must adjust so that the scores will fall within the accepted range. The range is determined by the superior judge's score.

Example: Preliminary Point Differences

1. Superior Judge's Score – 7.4 **(.5 range)**
   Middle Scores – 6.5 and 7.6
   The 6.5 score must adjust to at least 7.1 to bring the scores in line.
   Average – 7.1 and 7.6 = 7.35

2. Superior Judge's Score – 8.9 **(.2 range)**
   Middle Scores – 9.0 and 8.4
   The 8.4 score must adjust to at least 8.8 to bring the scores in line.
   Average – 9.0 and 8.8 = 8.9

The average score must also be in line with the score of the superior judge according to the USGF point difference.

	Superior Judge's Score	***Average Score***
Prelims	**9.5 – 10.0**	**Within .10**
and	**8.5 – 9.45**	**.20**
Finals	**7.0 – 8.5**	**.30**
		In all other cases. .50

If the average score is out of line with the score of the superior judge, the gymnast's score is computed in the following manner:
1. The 2 middle scores are averaged.
2. This average score is added to the score of the superior judge.
3. This total is divided by 2 to arrive at the final or base score for the gymnast. This is the official score.

Example: Final Point Differences

	Superior Score	*Average Score*	*Base Score*
Case #1	9.8 (.1 range)	9.5	19.3/1 = 9.65
Case #2	9.0 (.2 range)	8.6	17.6/2 = 8.80
Case #3	9.1 (.2 range)	9.5	18.6/2 = 9.30

√In case of protest the score may be altered to the base score, if after consultation with the judges, the Meet Referee deems the change justified.

h. Supervise the timers during the events in which they are active.
i. Subtract from the competitor's average, if necessary, deductions for:
   1. Time infractions
   2. Going out of bounds in floor exercise
   3. Improper attire
   4. Coach talking to or making signals to a performing gymnast
   5. Gymnast taking an extra warmup during judges' conference
   6. Gymnast failing to present herself to the head judge at the beginning of an exercise
j. Take on the duties of a meet referee in dual and three-way meets.

SECTION 5.

The acting judges shall –

a. Be familiar with the rules and difficulty ratings.
b. In case of compulsory meets, be thoroughly familiar with the compulsory exercises and their specific deductions.
c. Arrive at least 30 minutes before the starting time of the meet.
d. Follow the directions of the superior judge.
e. Mark independently and without communicating with the other acting judges, except in cases of conferences called by the superior judge.
f. During short breaks in competition, stay in the proximity of the gymnasium and avoid any contact with coaches, competitors or parents of the competitors. (All protests or questions should be referred to the superior judge.)
g. Be as impartial and objective as possible.
h. Stay alert during long periods of judging.
i. Be able to justify a score, if called upon to do so, and have all the major deductions as well as the number of superior and medium difficulties listed on the worksheet.
j. Give credit for all work done up to the point of cessation if at any time an exercise is not finished.
k. Come up with a score within 30 seconds of the end of the exercise.
l. Not be a parent, coach or teammate of a gymnast in the meet.

SECTION 6.

The clerk shall –

a. Be provided with the names of all contestants in order of their performance for each event.
b. Check the contestants for each event and notify them of the order in which they perform.
c. Be responsible for alerting the performer at the proper time for each event and generally expedite the meet.

Note: In large meets, it is helpful to have a separate clerk for each event. In case of dual meets, the duties of the clerk(s) are assumed by the coaches or managers of the teams.

SECTION 7.

The chief scorer shall –

a. Supervise all scoring and act as auditor of the average score.
b. Be provided with worksheets for each event.
c. Supervise the recording of all scores to ascertain that all marks

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are recorded correctly and that the score is credited to the proper contestant and to the proper judge.

d. When the final results of each event are posted, supervise the placing of the contestants' marks in accordance with the official rules.
e. As the final results of each event are determined, prepare a statement for the meet director including the winner of each place and the average score awarded.
f. At the completion of the meet, compute the scores for the All-Around event and prepare a statement for the meet director on the winners of the event.
g. Audit the scoresheet and turn it over to the meet director.

Note: In dual meets, the chief scorer shall give the results of the competition, as they are completed, to the announcer, who will announce them to the public.

SECTION 8.

The announcer shall –

a. Announce the order of the contestants for each event, call each contestant to report for a turn and alert contestant next in line.
b. Publicize the results of each event after they have been checked by the chief scorer.
c. Refrain from making personal announcements unless a true emergency exists.

Note: In large meet situations, the announcer shall only open the meet, introduce the officials, and announce the order of events and the results of each event. Alerting the competitors at the proper time becomes the job of the clerks. At the conclusion of the competition, the announcer shall read the results of the meet.

SECTION 9.

The timer(s) shall –

a. Operate watches for the following events:
   1. *Floor exercise.* The timers will start their watches at the moment the competitor starts moving to music at the beginning of the exercise. After 1 minute 25 seconds, a warning signal should sound, loud enough to be heard over the music of the exercise. At 1 minute 30 seconds the signal should sound again, but the watches should not be stopped. The watches are stopped when the competitor stops moving at the end of the exercise.

2. *Balance beam.* The timers will start their watches at the moment the competitor's feet leave the ground or Reuther board. After 1 minute 30 seconds, a warning signal should sound. At 1 minute 35 seconds, the signal should sound again, but the watches should not be stopped. The watches are stopped when the competitor's feet touch the ground at the end of the dismount. The watches are not stopped during the time the competitor spends on the ground following a fall.
3. *Floor exercise and balance beam.* If the competitor has finished the exercise before the minimum time, the timers should notify the head judge. There is a .05 deduction for each second under the minimum time. In case of overtime (going past the second signal), the judges will stop looking at the exercise as the second signal sounds. The work done after the signal is not counted, and the penalty for overtime is .3. The superior judge should be notified by the timers and make the necessary deductions.

   Exception: If, on the balance beam, the second signal sounds after the competitor has left the beam but before arrival on the floor, there will be no deduction for overtime.

b. Time the duration of the falls as follows:
   1. In *balance beam,* a competitor has 10 seconds to remount in case of a fall. One of the two timers should be designated to pay close attention to the exact time the competitor falls off, and call out "exercise terminated" if the competitor has not remounted within 10 seconds.
   2. In *uneven bars,* a competitor has 30 seconds to remount and continue with the exercise after a fall from the bars. A special timer should be assigned to the bars for this task. This special timer activates the watch when the competitor's feet touch the ground in the fall and stops the moment the competitor's feet leave the ground again. If more than 30 seconds have elapsed, the timer calls out "exercise terminated."
c. Sound the warning signals at the proper time.
d. Notify the superior judge in case time infractions occur.
e. Notify the competitor or the competitor's coach upon request only. The request should be made through the superior judge before the start of the event.

PART II. SCORING IN A GYMNASTICS MEET

SECTION 1.

Judges' worksheets

a. Worksheets should be given out to every acting judge and the superior judge.

b. The worksheets should include the names of the competitors in their competitive order and space for listing deductions, difficulties, and the final score. Judges should also be provided with small pads of paper which they can use in sending in their final scores.

JUDGE'S WORKSHEET

Names of judge _____ Event _____

Competitor _____

Difficulty	(3.0)	_____
Originality	(1.5)	_____
Composition	(0.5)	_____
Execution and Amplitude	(4.0)	_____
General impression	(1.0)	_____
Final Score		

Figure 1. Sample judge's worksheet (floor exercise, balance beam, uneven bars)

In side horse vaulting, *judges* use a different worksheet (see Fig. 2). The *judge's* worksheets for vaulting are similar to the ones used in other events, but should be made large enough to score two separate vaults.

SECTION 2.

Scorers' worksheets

a. Scorers' worksheets (also called score sheets) should be available to the clerks, scorers and coaches of the teams. One of the copies, designated as the official score sheet, should be checked by the chief scorer and meet director before final results are announced.
b. The *scorers'* worksheets for vaulting are similar to the ones used in other events but should be made large enough for two sets of scores to fit into each square. In the 'Average' column, the better average of the two vaults should be circled and counted as the competitor's score for the vaulting event.

√JUDGE'S WORKSHEET

VAULTING

Name of the judge _____

Competitor _____ Vault value _____

Preflight _____

On horse _____

Push off _____

Afterflight _____

Landing _____

Gen. balance & direction _____

Total _____

Figure 2. Judge's sample worksheet (side horse vaulting)

GYMNASTICS COMPETITION SCORE SHEET

_____ vs. _____

Date _____ Time _____ Place _____

Judges: _____ Event _____

Superior _____

2 _____

3 _____

4 _____

Name	School	Judges' Scores 1	2	3	4	Home Team Averages	Visitors' Averages	Place

Figure 3. Scorer's sample worksheet (optional exercises)

The score sheet shown in Figure 3 is designed for dual meet competition in optional exercises only. For a triangular meet, add another column for visitors' averages of the third team, and enter the names of the teams in the appropriate columns.

For meets involving both compulsory and optional exercises, it is recommended that scorers use the score sheet shown in Figure 4.

SECTION 3.

Determining the average

a. The average score of the gymnast is determined by crossing off the highest and lowest scores awarded by the judges and averaging the middle two.
b. In case fewer than four judges are used, all the scores should be averaged.

√GYMNASTICS COMPETITION SCORE SHEET

(name of the meet)

Date _____ Time _____ Place _____

Judges: _____ Event _____

Superior _____

2 _____

3 _____

4 _____

Name	School	Judge's Scores 1 2 3 4	Average	Total	Place
		C			
		O			

Figure 4. Scorer's sample worksheet (compulsory and optional exercises)

SECTION 4.

Determining the team score

a. For dual or triangular meets, each team can enter any number of competitors, provided the number of gymnasts entered exceeds the number of scores counting for the team total. The recommended number of scores to count in each event is five. The team score is the total of the designated number of scores from floor exercise, balance beam, vaulting and uneven bars.

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b. In larger meets (state, regional, etc.), the number of entries from each team can be decided by the meet director. The recommended number, however is **six** per team event, with the top **five** scores counting for the team total. In this case, the top **five** scores earned by the competitors of a team in each event will be totaled for the event score. The total of four event scores makes up the team score.

c. In meets where both compulsory and optional exercises are used, the team will earn two scores – one for compulsory exercises and one for optional exercises. The scores can be added for the final team score. **Compulsory and optional are recommended for league, sectional and state playoff competition.**

SECTION 5.

Determining the all-around score

a. The average scores earned by a competitor in vaulting, uneven bars, balance beam and floor exercise will be totaled for the all-around score.

b. In meets where both compulsory and optional exercises are used, a competitor earns to all-around scores – one for compulsory exercises and one for optional exercises. These scores can be added for the competitor's final all-around score.

c. Winning the all-around does not add to the team point total. It is an individual honor.

SECTION 6.

Determining the scoring method

a. Both open and closed scoring methods are acceptable in meets below national championship level.

b. National and international meets should use the closed method suggested by FIG.

c. Explanation of the methods.

Closed method. Judges arrive at their scores independently. Runners carry the scores to the head judge, who determines whether they are in range. Then the scores are carried to the scorers' table. From here, the scorers take over, working out the averages and recording the scores on their worksheets. The public does not see the individual judge's score, only the average.

Open method. Judges arrive at their scores independently. The scores are sent or flashed to the superior judge. After determining that the scores are in range, the superior judge signals to the flashers and the scores are shown to the public. Scorers copy the scores from the flash cards as they are shown, working out the averages.

d. In each case, the competitor's average is flashed from the scorers' table after it has been computed and double-checked.
e. The meet should not be held up for the average to be flashed. If necessary, it can be announced after the next competitor has completed the routine.
f. To save time in vaulting events, only the best average of the two is flashed to the audience.* However, the coach or spotter of a competitor can request, before the first vault is executed, that the head judge inform the competitor of the average of the first vault, if this could be instrumental in selecting another vault for the second attempt.

PART III. ORDER OF EVENTS

SECTION 1.

Large open meets.

The order of events for large open meets should be determined by the availability of space, the number of entries per event, and the number of events run at one time. Any practical combination is acceptable, as long as it is known to the competitors ahead of time.

SECTION 2.

Dual and triangular meets

In dual and triangular meets, the following order of events has been accepted by most areas since it corresponds with the international rules:

Vaulting
Uneven parallel bars
Balance beam
Floor exercise

PART IV. EQUIPMENT AND PERFORMING AREAS

SECTION 1.

Measurements and dimensions

a. The dimensions of the apparatus specified here are those published by the International Gymnastics Federation. Variations from the measurements may be approved by mutual agreement of the parties involved, provided they meet the standards.

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*This will work only with the closed scoring method. If the open method is used, all scores should be flashed.

b. The measurements here include both the metric and the linear measurements. The linear measurement is based upon the conversion of one centimeter equaling 0.03937 of an inch and one meter equaling 39.37 inches, figured to the nearest tenth of an inch.

c. *Floor exercise.* The dimension of the area shall be a minimum of 12m x 12m (39'4½" x 39'4½") clearly marked with white lines in an area of at least 14m x 14m (45' 11 3/16" x 45' 11 3/16"). Indoor area should be a wooden floor without grooves. It is recommended that the construction be a double elastic floor covered with soft material such as a carpet of soft felt 5mm (3/16") thick and covered with canvas for protection. If the competition is held outdoors, a lawn is prepared and contestants shall have the choice of lawn or wooden floor.

Note: Special floor exercise mats, put out by equipment companies, are acceptable as long as their overall measurements are correct.

d. *Uneven (asymmetric) parallel bars.* The height of the upper bar shall be 2.30m (7' 6 9/16"), measured from the top of the bar to the floor. The height of the lower bar shall be 1.50m (48' 11 1/16"). The bars shall be placed on a level and stable foundation with fastenings to the floor or ground. The area beneath the bars shall be padded sufficiently with a minimum of 6cm and a maximum of 12cm of matting for safety and to provide a soft landing.

e. *Balance beam.* The height of the beam shall be 120cm (3'11¼") measured from the floor to the top of the beam. The length shall be 5m (16'4"). The cross-section of the beam shall be: thickness at widest part, 130mm (5 1/8") and 100mm (3 15/16") at upper and lower margins; depth 160mm (6 5/16"). **The beam must be constructed of wood or similar material, layered with an elastic layer of 6mm and wood 5mm, then totally recovered with a durable "suede like" material that provides a dependable glide, secure step and balance and sufficient absorbance of moisture.** The beam must be placed on a level and stable foundation. The supports should be constructed to provide maximum stability and not to interfere with the performer in any way. If possible, the supports should be fastened to the floor or ground. The area beneath the beam shall be padded sufficiently **with a minimum of 6cm and a maximum of 12cm of matting to ensure safety and provide a soft landing.**

f. *Vaulting horse.* The height of the horse shall be 1.20m (3' 11¼"), measured from the floor to the top of the horse at the saddle. The vaulting horse should be placed on a level and stable foundation and, where possible, fastened to the floor or ground. The

area on the landing side of the vaulting horse shall be padded sufficiently to afford a soft landing. **(6cm minimum – 12cm maximum)**

g. ***Take Off Boards.*** The length of the board shall be 1.20m (47¼"). The width shall be (60cm (23 5/8") and the **height 14 to 22 cm.** All manufactured boards that meet these specifications are acceptable.

h. *Mats.* The mats may be up to 4" in thickness.

Notes: **Thickly padded Reuther boards are not accepted for women's competition and should be used for training only.**

For mounting, the board may be placed on 1 or 2 basic landing mats, 1¼-1½ each. It may not be placed on a 4" competition landing mat. FIG – The board may be placed on a stable thickness of 2 – 6cm mats totalling 12cm.

FIG suggests that countries use their native rather than imported equipment providing that the equipment meets FIG specifications.

QUESTIONS ON TECHNIQUES

Questions concerning officiating techniques in gymnastics should be directed to:

JOANNE PASQUALE
204 South Annin
Fullerton, CA 92631

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Gymnastics Study Questions

Revised by the ABO Gymnastics Examinations and Rating Committee

INSTRUCTIONS: Read each question carefully and select the best foil which answers the question.

GENERAL KNOWLEDGE

1. What is the penalty if the gymnast changes or *omits* a *small* part of the routine?
   a. 0.10
   b. 0.30
   c. 0.40
   d. 0.50
2. Which penalty is *not* correct concerning regulations for the coach?
   a. Coach signals to gymnast. -0.30
   b. Coach speaks to gymnast. -0.50
   c. Coach stands between the bars. -0.50
   d. Coach stands between the board and the horse -1.00
3. According to the FIG Code of Points, what is the *maximum difference* that may exist between an 8.6 average of the two middle scores and the score of the superior judge in *preliminary* competition?
   a. 0.20
   b. 0.30
   c. 0.50
   d. 1.00
4. What is the penalty if the coach blocks the judges' view during a performance?
   a. No penalty
   b. 1.0
   c. 0.5
   d. 0.3

OPTIONAL ROUTINES

5. Which point value is *incorrect* for optional routine?
   a. Execution and amplitude. -1.0
   b. Value of each medium difficulty. -0.3
   c. The originality and value of connection. -1.5
   d. General impression. -1.0

6. Which of the following penalties is considered a *medium* fault?
   a. Slight break in the rhythm.
   b. Coach speaking to the gymnast during the routine.
   c. No presentation before or after exercise.
   d. Distinct correction by large profound steps or hops.
7. What combination of penalties results in the *largest* deduction?
   a. Slight lack of amplitude and touching floor slightly with one foot.
   b. Aid by coach during the exercise and an uncertain or heavy landing.
   c. The coach blocks the view of the judges and the gymnast falls to the hips upon landing.
   d. Coach signals to the gymnast and aid by the coach upon landing.
8. In competition the gymnast received 3.0 for the difficulty in the optional routine. Which of the following combinations would meet the requirements for difficulty?
   a. Three superior and four medium elements of difficulty.
   b. Two superior and four medium elements of difficulty.
   c. Four superior and two medium elements of difficulty.
   d. Three superior and two medium elements of difficulty.
9. Which of the following statements is *correct*?
   a. Reserve judges evaluate the entire routine.
   b. The base score is computed by adding the score of the superior judge to the average score and then dividing by two.
   c. Medium difficulties may not be replaced by superior difficulties.
   d. Simple series are repetitions of different elements from different structure groups.
10. Which of the following deductions is *incorrect*?
    a. A fall on the knees on the landing. -0.5
    b. Falling on the hip on the landing. -0.5
    c. Supporting the hands on the floor upon landing. -0.5
    d. Fall out of balance with support of the body against the horse. -1.0
11. Which of the following skills is rated *superior* in difficulty during a routine on the bars?
    a. Hock swing backward to rear support.
    b. Front hip circle to handstand on low bar.
    c. Rear lying support, hands on high bar, shoot through to rear support on high bar.
    d. Front hip circle on low bar free to catch in hang on high bar.

12. What is the allowed *maximum* length of time for a beam exercise before an overtime penalty is assessed?
    a. 1 minute and 15 seconds.
    b. 1 minute and 25 seconds.
    c. 1 minute and 35 seconds.
    d. 1 minute and 45 seconds.
13. Which statement is *incorrect* for floor exercise?
    a. The music may begin before the gymnast starts to move.
    b. A gymnast may step on the boundary line but not over it.
    c. Deductions for out-of-bounds are made by each judge.
    d. The time limit is 1 minute and 1 minute 30 seconds.

COMPULSORY ROUTINES

14. Which element has been omitted in the following section of the beginning compulsory bar routine: straddle sole circle high bar ½ turn left, false wrap with deep pike, backward swing and pike to double leg stem rise, kip down, thigh roll to front support on low bar.
    a. Front hip circle high bar.
    b. Back hip circle high bar.
    c. Front seat circle low bar.
    d. Stride circle low bar.
15. What is the deduction for insufficient amplitude on the reverse kip swing prior to the dismount on the advanced bar routine?
    a. 0.10
    b. maximum of 0.20
    c. up to 0.30
    d. 0.40
16. What is the deduction if the gymnast performs a back shoulder roll instead of a backward roll in the beginning beam routine?
    a. 0.20
    b. 0.30
    c. 0.40
    d. 0.50
17. Which movement follows the abstract scale in the intermediate beam routine?
    a. ½ turn left in squat position.
    b. two chasses on the left.
    c. one chasse on left.
    d. ¼ turn left, step sideward right, draw feet together.
18. The dismount for the advanced beam routine may be performed to the left or the right. Which of the following is correct for the dismount?

a. Cartwheel onto both hands, pick up the far arm making ¼ turn off to a stand with the hand on the beam.
b. Cartwheel onto the first arm, ¼ turn off to a stand with the hand on the beam.
c. Cartwheel onto the far arm, ¼ turn off to a stand with the hand on the beam.
d. Cartwheel ¼ turn outward off the end of the beam.

19. What is the *sequential order* of movements involving the handstand forward roll in the beginning floor routine?
a. Handstand forward roll, knee spin, dive forward roll, chainee turn.
b. Dive forward roll, handstand forward roll, knee spin, chainee turn.
c. Handstand forward roll, knee spin, chainee turn, dive forward roll.
d. Handstand forward roll, chainee turn, dive forward roll, knee spin.

20. Which of the following is *not* considered a major element in the intermediate floor routine?
a. Back walkover.
b. Split leap.
c. Splits (on the floor, left leg forward).
d. Front handspring.

21. Which of the following general faults and penalties is *not* correct for floor exercise routines?
a. Improper rhythm during acrobatic or tumbling elements - 0.20
b. Error in line of direction of major element - 0.10
c. Steps and turns not on balls of feet when indicated - 0.20
d. Lack of lightness on acrobatic or tumbling elements - 0.20

22. Which of the following deductions is *incorrect* in relation to the dive tensica in the intermediate or advanced floor routine?
a. Dive walkover instead of dive tinsica - 0.50
b. Insufficient amplitude on dive tinsica - 0.30
c. Omission of dive before tinsica - 0.30
d. Simultaneous hand contact on the dive tinsica - 0.20

23. When is a compulsory vault scored zero?
a. The vault attempted is from an entirely different family of vaults.
b. The feet come to rest on the horse.
c. A spotter assists during the on-flight.
d. All of the above are applicable.

24. Which deduction is *correct* for the beginning compulsory vault?

a. 0.50 – falling off balance and leaning against the horse.
b. 1.00 – support of one or both hands on floor upon landing.
c. 1.00 – coach between the board and the horse.
d. 1.50 – assistance of coach during landing.

25. What is the penalty for alternate repulsion (push-off) of the hands?
a. Up to 1.50.
b. Up to 1.00.
c. Up to 0.50.
d. Up to 0.30.

ANSWERS AND RULE REFERENCES

GENERAL KNOWLEDGE

1. a. General Faults and Penalties for Compulsory Exercises.
2. d. FIG Article 12, General Table of Faults, pages 8-9.
3. c. FIG Article 1
4. d. FIG Article 12, General Table of Faults, page 9.

OPTIONAL ROUTINES

5. a. FIG Article 7, page 5.
6. d. FIG Article 12, General Table of Faults, pages 8-9.
7. b. FIG Article 12, General Table of Faults, pages 8-9.
8. a. FIG Article 7, page 5.
9. b. FIG Article 1,7 pages 4, 5, 6.
10. d. FIG Article 11, page 7.
11. b. FIG Article 14, page 38.
12. c. FIG Article 15, page 57.
13. d. FIG Article 1, page 4, Article 16, pages 79, 80

COMPULSORY ROUTINES

14. b. Beginning Compulsory Text, VIII-2.
15. c. Specific Penalties Advanced Bars VIII, 2.
16. d. Specific Penalties Beginning Beam, Major Element.
17. c. Intermediate Compulsory Text, VII-2.
18. b. Advanced Compulsory Text, X-1.
19. c. Beginning Compulsory Text, V and VI.
20. c. Specific Penalties Intermediate Floor, Major Elements.
21. b. Compulsory Text, General Faults and Penalties for Floor Exercise.
22. c. Specific Penalties, Change in Major Element.
23. d. Compulsory Vaulting, General Deductions.

24. a. Beginning Compulsory Deductions, Coaching and Spotting Errors.
25. d. Compulsory Deductions – Repulsion.

QUESTIONS ON THEORETICAL EXAMINATIONS

Inquiries concerning these study questions or on the theoretical examinations should be directed to:

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